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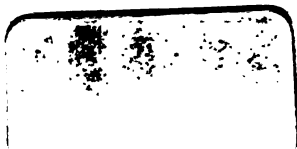
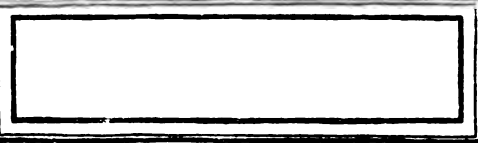
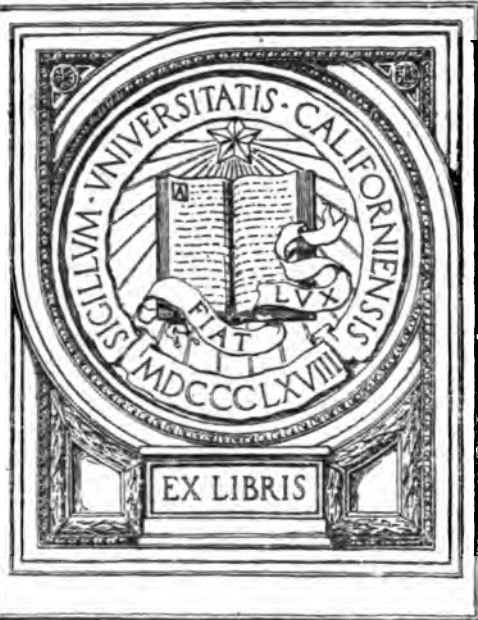
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THE  
HIGH SCHOOL  
ASSEMBLY SONG BOOK

By FRANK R. RIX

DIRECTOR OF MUSIC OF THE PUBLIC SCHOOLS OF NEW YORK CITY  
AUTHOR OF THE ASSEMBLY SONG BOOK, AND VOICE  
TRAINING FOR SCHOOL CHILDREN



NEW YORK  
THE A. S. BARNES COMPANY

1912

Univ. of  
California

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TO YOU  
AND YOURS

## PREFACE.

**T**HE HIGH SCHOOL ASSEMBLY SONG BOOK has been prepared in response to a very general request for a song book which shall meet the conditions actually found in high schools.

The success of The Assembly Song Book in elementary schools has led to the preparation of The High School Assembly Song Book on a similar plan but making use of more advanced and varied music, suited to the voices and attainments of high school pupils. The selections are so arranged, in general, that they may be sung either:

As *Unison Songs*, in which the melody is sung by all voices;

As *Two-Part Songs*, for Soprano and Alto, or for Tenor and Bass;

As *Three-Part Songs*, for Soprano, Alto and Bass, or for Tenor and First and Second Bass.

As *Four-Part Songs*, for Soprano, Alto, Tenor and Bass.

The *Alto* and, usually, the *Tenor* parts may be sung by *unchanged* (Alto-Tenor) boys' voices, and the *Tenor* may be sung by changed voices as well.

The settings of hymns should generally be sung in unison, unless four parts with changed voices are available. This is practicable in a mixed or in a boys' school.

The Bass wherever possible avoids extreme low or high tones, which are always difficult for high school pupils.

The book is especially useful for the changed voices of boys, and is equally available for unchanged voices and for choruses of girls, the bass in many cases being optional.

The four-voiced arrangements make complete and not difficult piano accompaniments. Where necessary, small notes may be utilized. The book, therefore, is complete in itself.

*Thus all the conditions found in high schools are met, whether a girls' school, a boys' school, or a mixed school.*

It has been said, very truly, that every pupil, at the end of the course, should be able to sing from fifty to one hundred of the songs which are the special heritage of the English-speaking race.

While no two persons may exactly agree as to the best songs it is certain that a large proportion of the selections in this book would be the choice of a considerable majority.

*The songs that we ought to know* are included in this collection.

The *singing in assembly* is a very important element of school life, and great care should be taken to make it so beautiful, so sincere, and so artistically expressive that it will be a lasting influence for good upon the character of the singers.

The songs should be carefully taught, so that the meaning of the words is clearly expressed with distinct articulation, correct pronunciation and proper phrasing. Above all, the singing should be from the heart, voicing real and sincere feelings.

## PREFACE.

Although good unison singing is better than poor part singing, the former is likely to be more carelessly done than the latter. Part singing makes for thoughtful and careful preparation, is capable of much artistic finish, and creates great interest.

It should be the endeavor of the director of the assembly to have a considerable number of songs sung in parts. *To this end the voices should be classified, and the pupils should be grouped according to the part to be sung.* Each singer should sing from a book, in order to insure correct rendering of the words and music.

Great care should be taken with the training of the voices. Harsh tones should not be tolerated. The unchanged voices should be used in the quality which comes from leading downward the light tones of the upper voice. Altos, alto-tenors and tenors should avoid hard "chest-tones" and should sing in a mellow, medium quality. The basses, however, must necessarily employ the chest-tone. It is well to precede the singing with a vocalize, giving attention to breathing with special reference to phrasing.

The accompaniments should be played clearly, with proper accents and phrases, and with enough power to support the voices. Any tendency of the chorus to sing out of tune may be avoided or remedied by playing the melody an octave higher, by giving more power to the bass, by introducing interludes between stanzas, or by arousing interest through appropriate means.

The pupils *should stand while singing*, and the work should be *carefully directed* by a teacher possessing musical temperament. For the best results there should be both a director and a pianist.

Class teachers should be held responsible for the work of their classes in the assembly, and should insist that all their pupils take part in the singing.

The *correct versions of the National songs*, both as to words and music, are to be found herein, which is an important feature. The lack of a standardized setting of the music of the national anthems has been in the past the cause of all the differences in their rendering. The versions used in this book are those adopted by the National Education Association.

The selections cover a wide field, including part-songs and *art songs* of classic and romantic composers.

The songs will be inspiring and will prove to be an invaluable aid in the APPRECIATION of good music. It should not be forgotten, however, that the most real and vital appreciation and the truest understanding of music comes only by actual participation in its performance.

The aim and the object of music in the schools is that the pupils should sing. *Then Let Them Sing.*

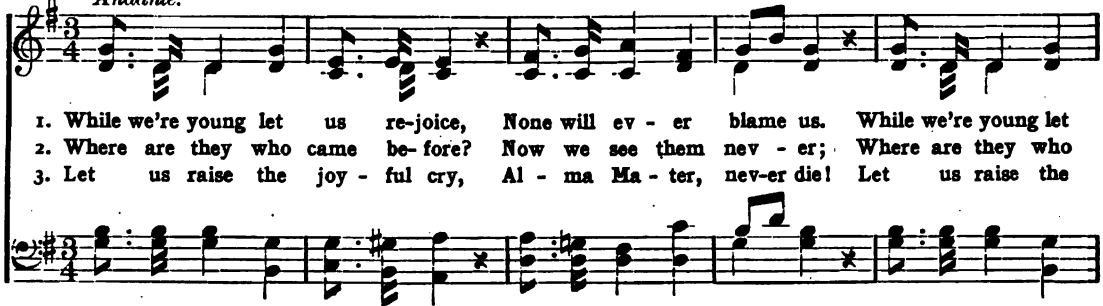
FRANK R. RIX.

New York,  
March, 1912.

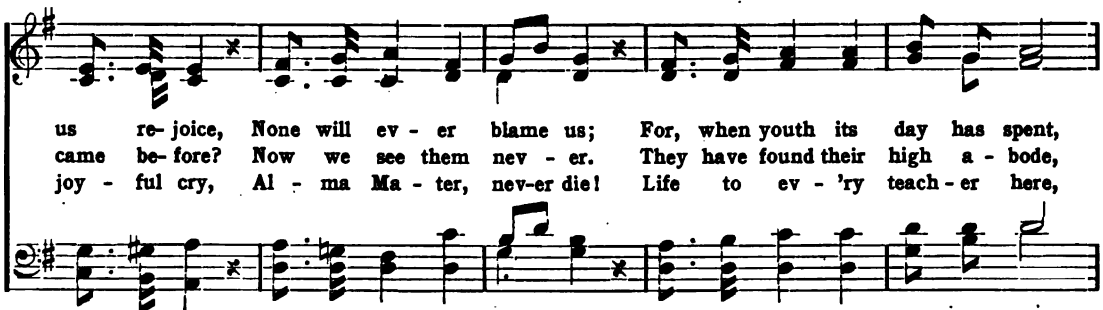
# THE HIGH SCHOOL ASSEMBLY SONG BOOK

## GAUDEAMUS IGITUR.

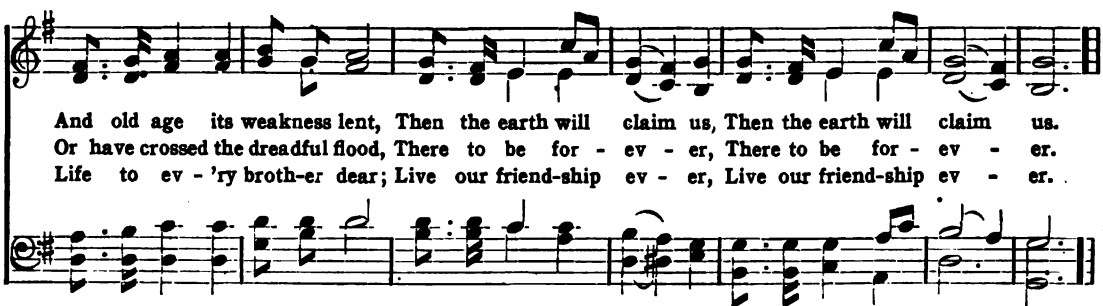
*Andante.*



1. While we're young let us re-joyce, None will ev - er blame us. While we're young let  
2. Where are they who came be-fore? Now we see them nev - er; Where are they who  
3. Let us raise the joy - ful cry, Al - ma Ma - ter, nev-er die! Let us raise the



us re-joyce, None will ev - er blame us; For, when youth its day has spent,  
came be-fore? Now we see them nev - er. They have found their high a - bode,  
joy - ful cry, Al - ma Ma - ter, nev-er die! Life to ev - 'ry teach - er here,



And old age its weakness lent, Then the earth will claim us, Then the earth will claim us.  
Or have crossed the dreadful flood, There to be for - ev - er, There to be for - ev - er.  
Life to ev - 'ry broth-er dear; Live our friend-ship ev - er, Live our friend-ship ev - er.

1 Gaudeamus igitur,  
Juvenes dum sumus;  
Gaudeamus igitur,  
Juvenes dum sumus;  
Post jucundam juventutem,  
Post molestam senectutem,  
Nos habebit humus,  
Nos habebit humus.

2 Ubi sunt, qui ante nos,  
In mundo fuere?  
Ubi sunt, qui ante nos,  
In mundo fuere?  
Transeas ad superos,  
Abeas ad inferos,  
Quos si vis videre,  
Quos si vis videre.

3 Vivat academia.  
Vivant professores,  
Vivat academia,  
Vivant professores,  
Vivat membrum quodlibet,  
Vivant membra quaelibet,  
Semper sint in flore,  
Semper sint in flore.

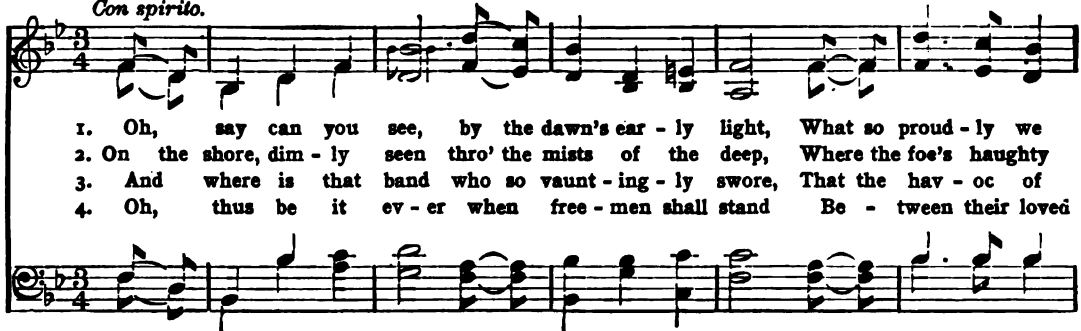
# THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.

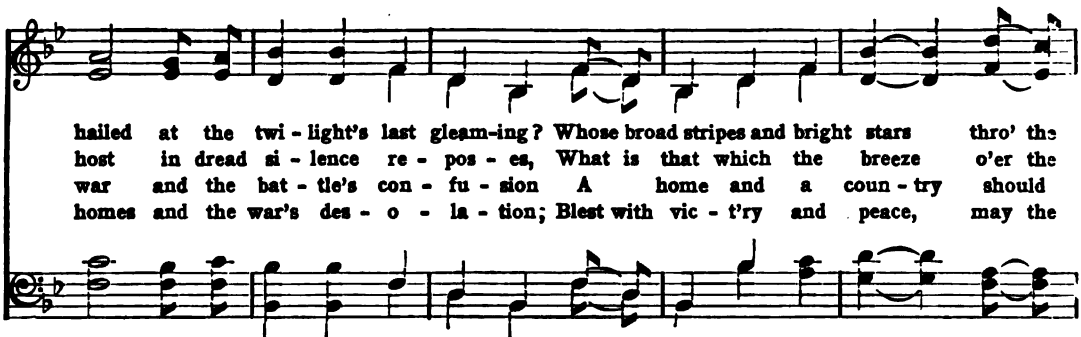
JOHN STAFFORD SMITH.

Arr. for 1, 2, 3 or 4 Voices.

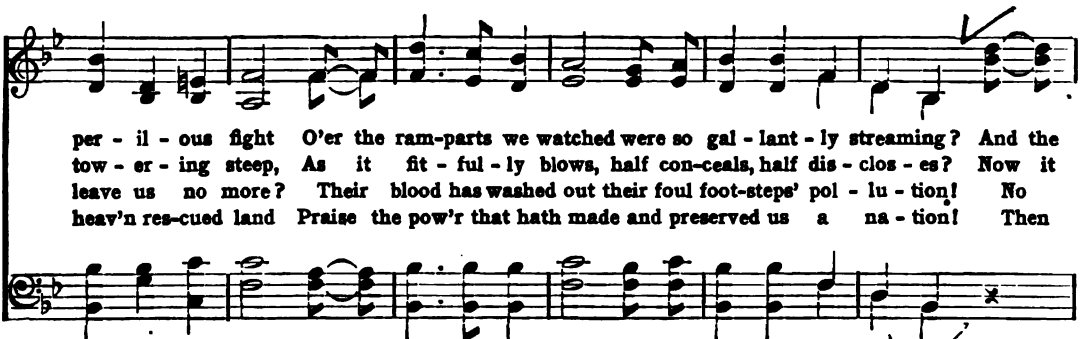
*Con spirito.*



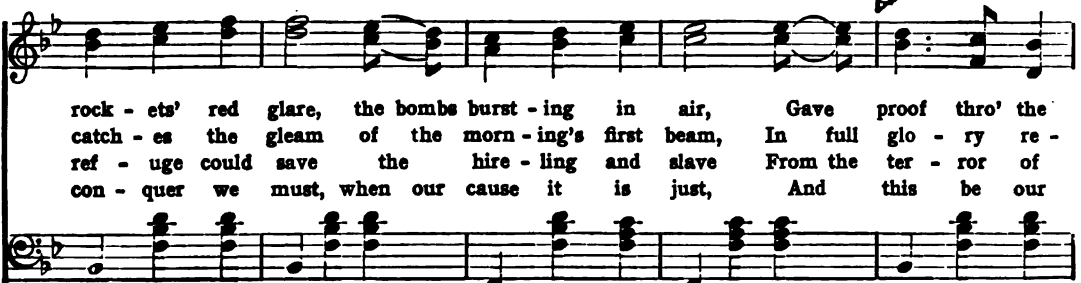
1. Oh, say can you see, by the dawn's ear - ly light, What so proud - ly we  
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haughty  
 3. And where is that band who so vaunt - ing - ly swore, That the hav - oc of  
 4. Oh, thus be it ev - er when free - men shall stand Be - tween their loved



hailed at the twi - light's last gleam - ing? Whose broad stripes and bright stars thro' the  
 host in dread si - lence re - pos - es, What is that which the breeze o'er the  
 war and the bat - tle's con - fu - sion A home and a coun - try should  
 homes and the war's des - o - la - tion; Blest with vic - t'ry and peace, may the



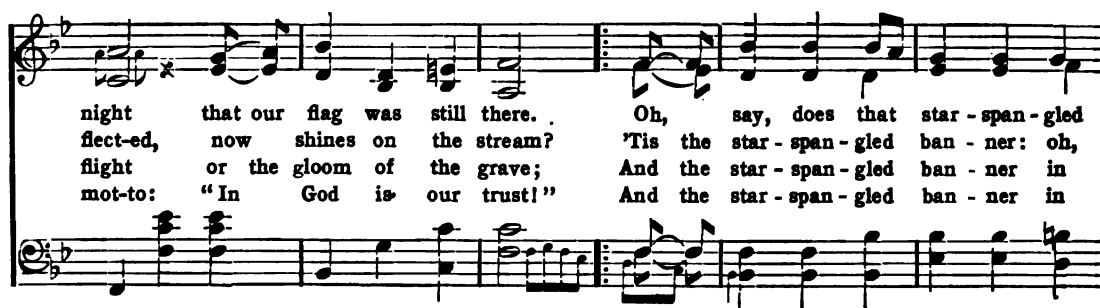
per - il - ous fight O'er the ram - parts we watched were so gal - lant - ly streaming? And the  
 tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it  
 leave us no more? Their blood has washed out their foul foot - steps' pol - lu - tion! No  
 heav'n res - cued land Praise the pow'r that hath made and preserved us a na - tion! Then



rock - ets' red glare, the bombs burst - ing in air, Gave proof thro' the  
 catch - es the gleam of the morn - ing's first beam, In full glo - ry re -  
 ref - uge could save the hire - ling and slave From the ter - ror of  
 con - quer we must, when our cause it is just, And this be our

# THE STAR-SPANGLLED BANNER.

7



night that our flag was still there. Oh, say, does that star-span-gled  
flect-ed, now shines on the stream? 'Tis the star-span-gled ban-ner: oh,  
flight or the gloom of the grave; And the star-span-gled ban-ner in  
mot-to: "In God is our trust!" And the star-span-gled ban-ner in



ban-ner yet wave O'er the land of the free, and the home of the brave?  
long may it wave O'er the land of the free, and the home of the brave!  
tri-umph doth wave O'er the land of the free, and the home of the brave!  
tri-umph shall wave O'er the land of the free, and the home of the brave!

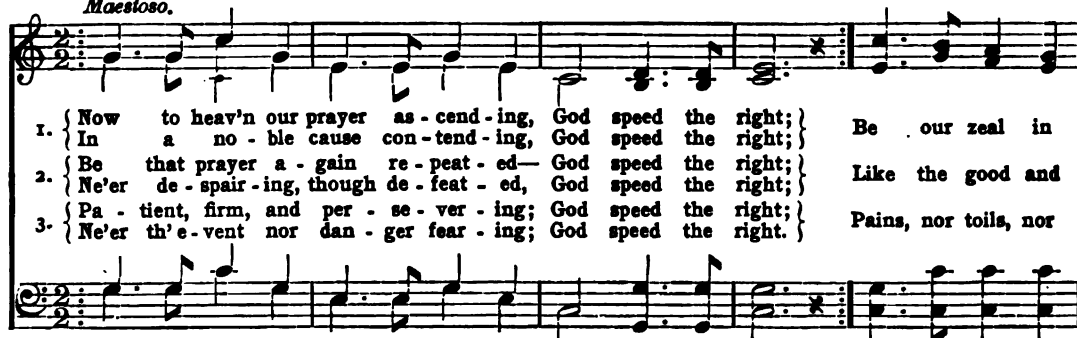
# GOD SPEED THE RIGHT.

W. E. HICKSON.


German.

Arr. for 1, 2, 3 or 4 Voices.

*Maestoso.*



1. { Now to heav'n our prayer as-cend-ing, God speed the right; } Be our zeal in  
{ In a no-ble cause con-tend-ing, God speed the right; }  
2. { Be that prayer a-gain re-peat-ed—God speed the right; } Like the good and  
{ Ne'er de-spair-ing, though de-feat-ed, God speed the right; }  
3. { Pa-tient, firm, and per-se-ver-ing; God speed the right; } Pains, nor toils, nor  
{ Ne'er th'e-vent nor dan-ger fear-ing; God speed the right. }




heav'n re-cord-ed, With success on earth re-ward-ed, God speed the right, God speed the right.  
great in sto-ry, If we fail, we fail with glo-ry, God speed the right, God speed the right.  
tri-als heeding, In the strength of heav'n succeeding, God speed the right, God speed the right.

# COLUMBIA, THE GEM OF THE OCEAN.

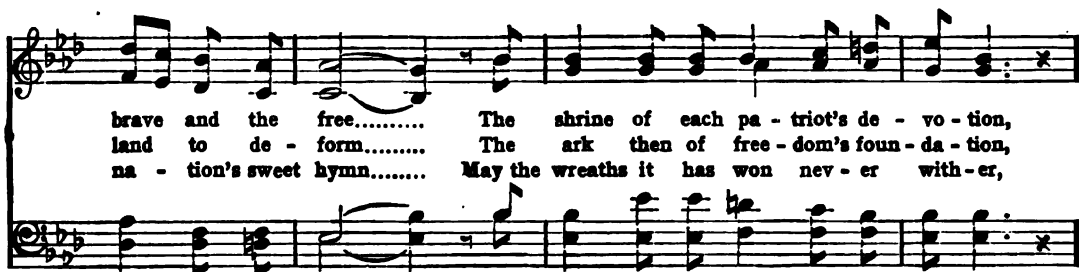
(THE RED, WHITE AND BLUE.)

SHAW.

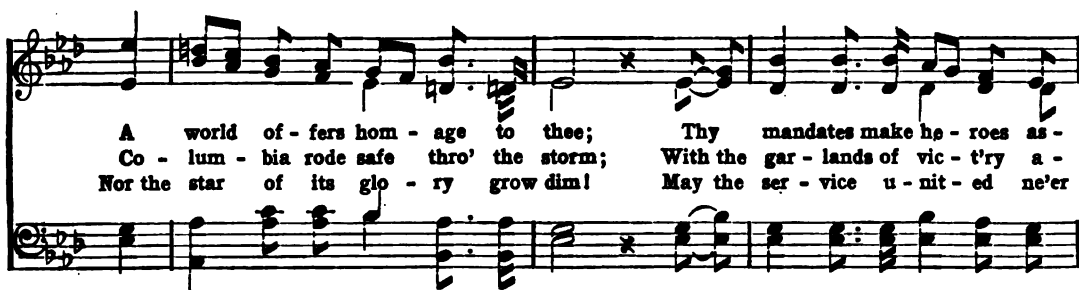
Arr. for 1, 2, 3 or 4 Voices.



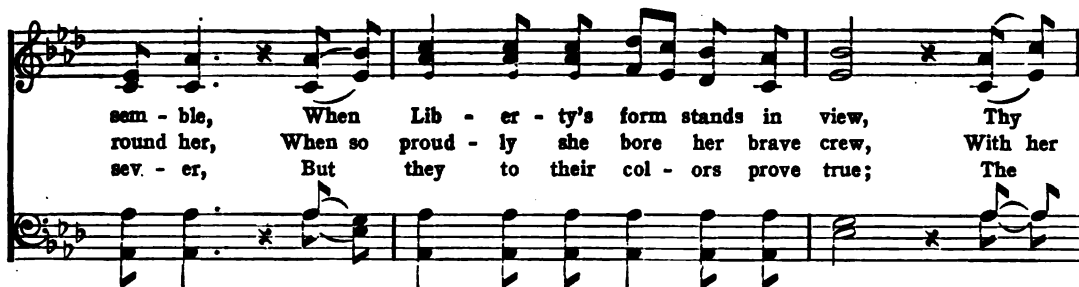
1. O Co - lum - bia, the gem of the o - cean, The home of the  
 2. When war winged its wide des - o - la - tion, And threat - en'd the  
 3. The Un - ion, the Un - ion for - ev - er, Our glo - ri - ous



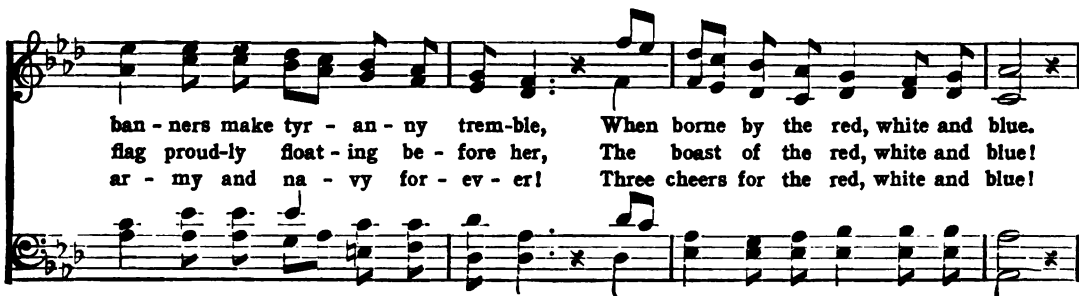
brave and the free..... The shrine of each pa - triot's de - vo - tion,  
 land to de - form..... The ark then of free - dom's foun - da - tion,  
 na - tion's sweet hymn..... May the wreaths it has won nev - er with - er,



A world of - fers hom - age to thee; Thy mandates make he - roes as -  
 Co - lum - bia rode safe thro' the storm; With the gar - lands of vic - t'ry a -  
 Nor the star of its glo - ry grow dim! May the ser - vice u - nit - ed ne'er



sem - ble, When Lib - er - ty's form stands in view, Thy  
 round her, When so proud - ly she bore her brave crew, With her  
 sev - er, But they to their col - ors prove true; The



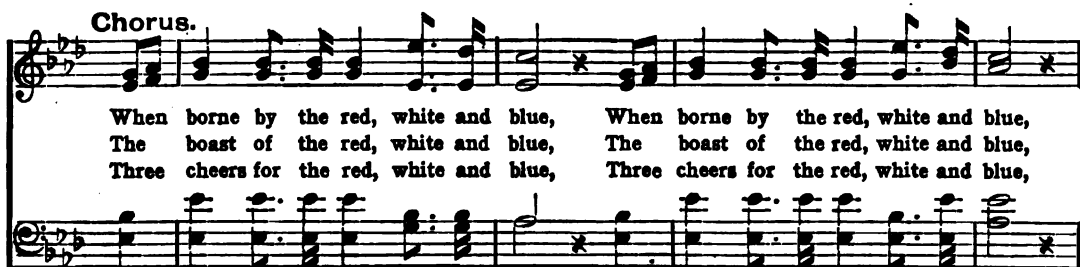
ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue.  
 flag proud - ly float - ing be - fore her, The boast of the red, white and blue!  
 ar - my and na - vy for - ev - er! Three cheers for the red, white and blue!



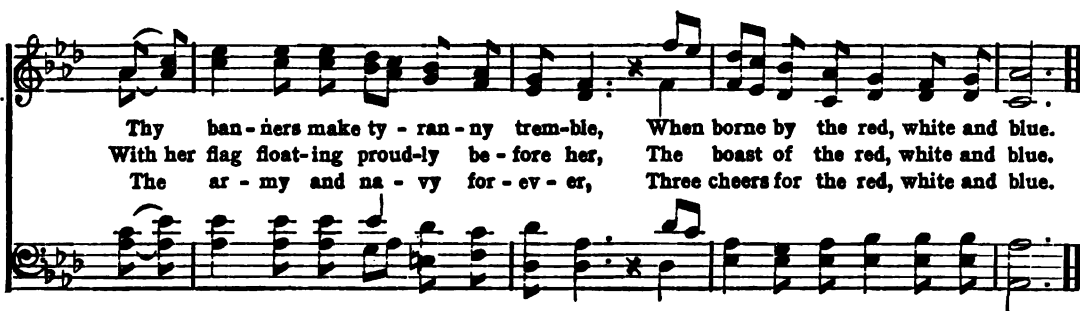
## COLUMBIA, THE GEM OF THE OCEAN.

9

### Chorus.



When borne by the red, white and blue,      When borne by the red, white and blue,  
The boast of the red, white and blue,      The boast of the red, white and blue,  
Three cheers for the red, white and blue,      Three cheers for the red, white and blue,



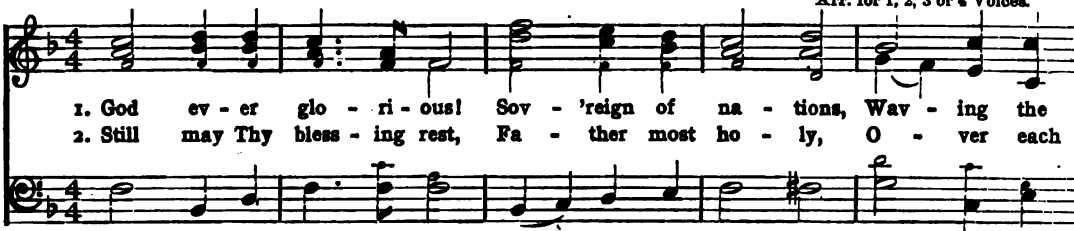
Thy ban-ners make ty - ran - ny trem-ble,      When borne by the red, white and blue.  
With her flag float-ing proud-ly be - fore her,      The boast of the red, white and blue.  
The ar - my and na - vy for - ev - er,      Three cheers for the red, white and blue.

## GOD EVER GLORIOUS.

S. F. SMITH.

"Russian Hymn." LWOFF.

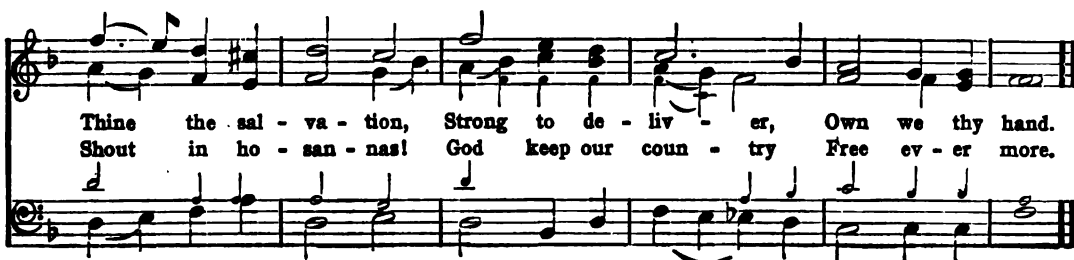
Arr. for 1, 2, 3 or 4 Voices.



1. God ev - er glo - ri - ous! Sov - 'reign of na - tions, Wav - ing the  
2. Still may Thy bless - ing rest, Fa - ther most ho - ly, O - ver each



ban - ner of Peace o'er the land; Thine is the vic - to - ry,  
moun - tain, rock, riv - er and shore; Sing hal - le - lu - jah!



Thine the sal - va - tion, Strong to de - liv - er, Own we thy hand.  
Shout in ho - san - nas! God keep our coun - try Free ev - er more.

## DIXIE.

ENNETT.

Arr. for 1, 2, 3 or 4 Voices.

*mf* Words distinctly uttered. *Con amore.*

1. I wish I were in the land of cot-ton, Old times there are not for-got-ten, Look a-Dix-ie land where I was born— Ear-ly on a frost-y morn— Look a-  
 2. There's buckwheat cake and In-dian bat-ter, Makes you fat or a lit-tle fat-ter, Look a-hoe it down and scratch your gravel, To Dix-ie's land I'm bound to trav-el, Look a-

way, look a-way, look a-way, Dix-ie land. 1. In land.  
 look a-way, look a-way, look a-way, 2. Then

Then I wish I was in Dix-ie, Hoo-ray! Hoo-ray! In Dix-ie land I'll  
 Hoo-ray! Hoo-ray!

take my stand To live and die in Dix-ie, A-way, a-way, a-way, a-  
 a-way, a-way, a-way, a-way,

way down South in Dix-ie. A-way, a-way, a-way down South in Dix-ie.  
 a-way, a-way, a-way, a-way,

# MARYLAND! MY MARYLAND!

J. R. RANDALL.

German Air.

Arr. for 1, 2, 3 or 4 Voices.

1. Thou wilt not cow - er in the dust, Ma - ry - land! my Ma - ry - land!  
 2. Thou wilt not yield the van - dal toll, Ma - ry - land! my Ma - ry - land!  
 3. I see no blush up - on thy cheek, Ma - ry - land! my Ma - ry - land!  
 4. I hear the dis - tant thun - der hum, Ma - ry - land! my Ma - ry - land!

Thy beam - ing sword shall nev - er rust, Ma - ry - land! my Ma - ry - land!  
 Thou wilt not crook to his con - trol, Ma - ry - land! my Ma - ry - land!  
 Tho' thou wast ev - er brave - ly meek, Ma - ry - land! my Ma - ry - land!  
 The Old Line bu - gle, fife, and drum, Ma - ry - land! my Ma - ry - land!

Re - mem - ber Car - roll's sa - cred trust, Re - mem - ber How - ard's war - like thrust,  
 Bet - ter the fire up - on thee roll, Bet - ter the shot, the blade, the bowl,  
 For life and death, for woe or weal, Thy peer - less chiv - al - ry re - veal,  
 Come to thine own he - ro - ic throng, That stalks with Lib - er - ty a - long,

And all thy slum - b'ers with the just, Ma - ry - land! my Ma - ry - land!  
 Than cru - ci - fix - ion of the soul, Ma - ry - land! my Ma - ry - land!  
 And gird thy beau - teous limbs with steel, Ma - ry - land! my Ma - ry - land!  
 And ring thy daunt - less slo - gan song, Ma - ry - land! my Ma - ry - land!

# UNFURL THE STARRY FLAG.

LOUIE R. HELLER.

J. REMINGTON FAIRLAMB.

*Allegro maestoso.*

1. Un - furl the star - ry flag we love; O'er land and o - cean let it wave,  
 2. Fling out our ban - ner to the breeze! And let our sov - 'reign ea - gle bear  
 3. Lead on! lead on! o'er hill and plain, And o'er the blue fields of the sea,

To bear its mes - sage far and wide, — Hope to the fet - ter'd slave.  
 And place it on the stain - less peaks, — High in the up - per air;  
 From froz - en north to trop - ic heat, — Em - blem of Lib - er - ty!

Wher - e'er its am - ple folds are spread, A - shore or on the  
 That, look - ing from the vale be - low, The eyes of men may  
 While e - qual rights and e - qual laws, And truth and jus - tice

roll - ing sea, As blos - soms to the ge - nial sun,..... The  
 ev - er see A - far up - on the moun - tain height..... A  
 bide with thee; Up - held of loy - al hearts and hands,..... For -

(ACCOMP.)

hearts of men turn lov - ing - ly,..... *rtt.* Flag of the brave and free!  
 bea - con of hu - man - i - ty,..... Flag of the brave and free!  
 ev - er shall thy glo - ry be,..... *ff* Flag of the brave and free!

# THE FLOWER OF LIBERTY.

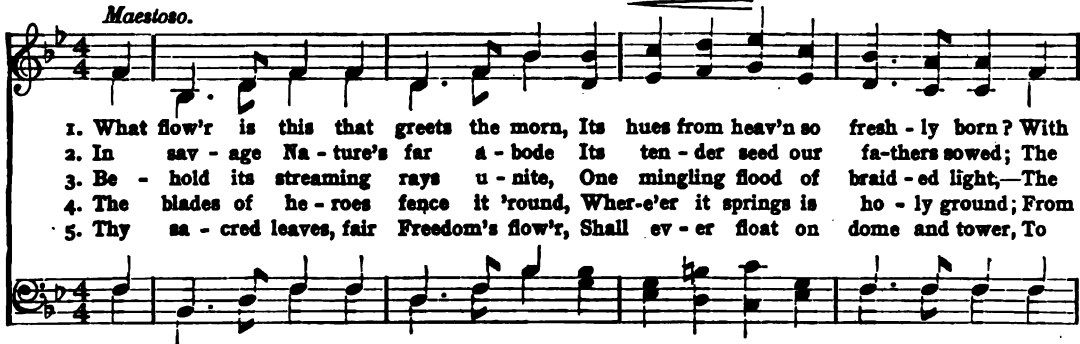
13

O. W. HOLMES.

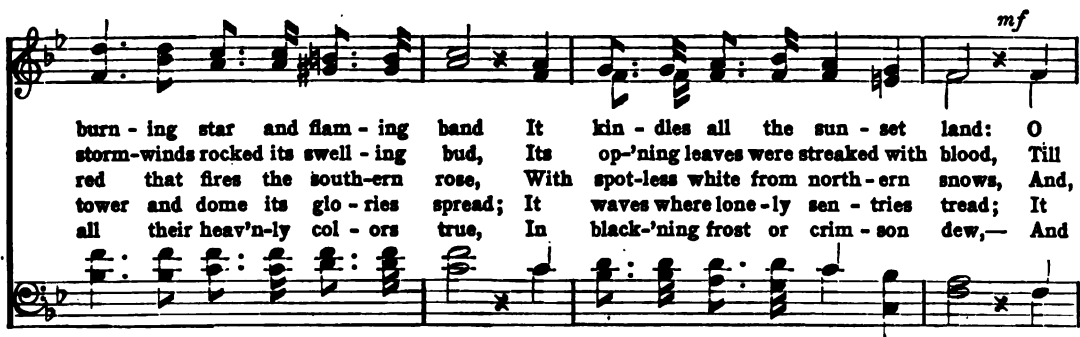
"The Watch on the Rhine." CARL WILHELM.

Arr. for 1, 2, 3 or 4 Voices.

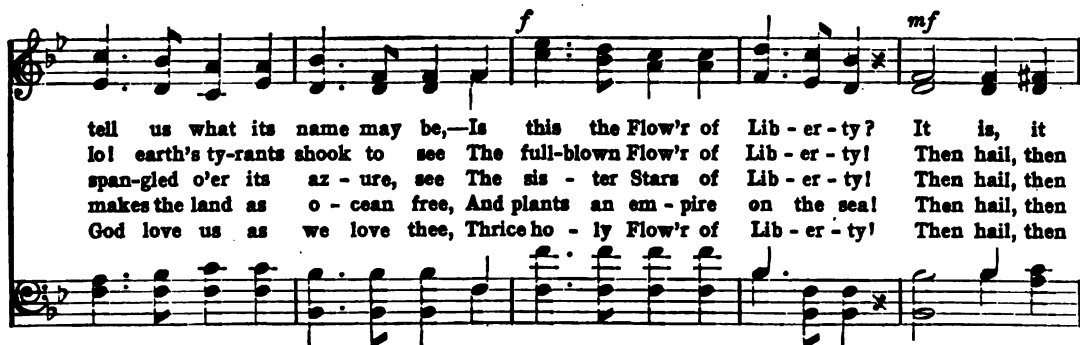
*Maestoso.*



1. What flow'r is this that greets the morn, Its hues from heav'n so fresh - ly born? With  
 2. In sav - age Na - ture's far a - bode Its ten - der seed our fa - thers sowed; The  
 3. Be - hold its streaming rays u - nite, One mingling flood of braid - ed light, — The  
 4. The blades of he - roes fence it 'round, Wher - e'er it springs is ho - ly ground; From  
 5. Thy sa - cred leaves, fair Freedom's flow'r, Shall ev - er float on dome and tower, To



burn - ing star and flam - ing band It kin - dles all the sun - set land: O  
 storm-winds rocked its swell - ing bud, Its op - ning leaves were streaked with blood, Till  
 red that fires the south - ern rose, With spot - less white from north - ern snows, And,  
 tower and dome its glo - ries spread; It waves where lone - ly sen - tries tread; It  
 all their heav'n - ly col - ors true, In black - ning frost or crim - son dew, — And



tell us what its name may be, — Is this the Flow'r of Lib - er - ty? It is, it  
 lol earth's ty - rants shook to see The full-blown Flow'r of Lib - er - ty! Then hail, then  
 span-gled o'er its az - ure, see The sis - ter Stars of Lib - er - ty! Then hail, then  
 makes the land as o - cean free, And plants an em - pire on the sea! Then hail, then  
 God love us as we love thee, Thrice ho - ly Flow'r of Lib - er - ty! Then hail, then



is the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!

# ARK OF FREEDOM.

"Austrian Hymn." JOS. HAYDN.

Arr. for 1, 2, 3 or 4 Voices.

1. Ark of Free-dom, glo-ry's dwell-ing, Na-tive land, God keep thee free!  
 2. Land of high he-ro-ic mo-tives, Land whose touch made slav-'ry flee;  
 3. Vain-ly 'gainst thine arm con-tend-ing, Ty-rants know thy might and flee;

When the storm is 'round thee swell-ing Let thy heart be strong in thee.  
 Land whose name is writ in sto-ry, Rock and ref-uge of the free;  
 Free-dom's cause on earth de-fend-ing, Man has set his hopes on thee;

God is with thee, wrong re-pell-ing, He a-lone thy cham-pion be.  
 Ours thy greatness, ours thy glo-ry, We will e'er be true to thee:  
 Wide-ning glo-ry, peace un-end-ing, Thy re-ward and por-tion be:

Ark of Free-dom, glo-ry's dwell-ing, Na-tive land, God keep thee free!

# THE SOLDIER'S FAREWELL.

JOHANNA KINKEL.

Arr. for 1, 2, 3 or 4 Voices.

*p Andante.* *p* *rit.*  
 1. How can I bear to leave thee, One part-ing kiss I give thee;  
 2. Ne'er more may I be-hold thee, Or to this heart en-fold thee;  
 3. I think of thee with long-ing, Think thou when tears are throng-ing,

# THE SOLDIER'S FAREWELL.

15

*cres.* *f*

And then what-e'er be - fall me, I go where hon - or calls me. Fare -  
With spear and pen - non glanc - ing, I see the foe ad - vanc - ing. Fare -  
That with my last faint sigh - ing, I'll whis - per soft when dy - ing. Fare -

*p tranquillo.* *f* *fz*

well, fare - well, my own true love, Fare - well, fare - well, my own true love.

## FLAG OF THE FREE.

R. WAGNER.  
Arr. for 1, 2 or 3 Voices.

1. Flag of the free, fair - est to see! Borne thro' the strife and the thun - der of war;  
2. Flag of the brave, long may it wave, Cho - sen of God while His might we a - dore, In

*55* *FINE.*

Ban - ner so bright, with star - ry light, Float ev - er proud - ly from mountain to shore.  
Lib - er - ty's van for man - hood of man; Sym - bol of Right thro' the years pass - ing o'er!

*D.S.*—While thro' the sky loud rings the cry, Un - ion and Lib - er - ty! One ev - er - more!

*D.S.*

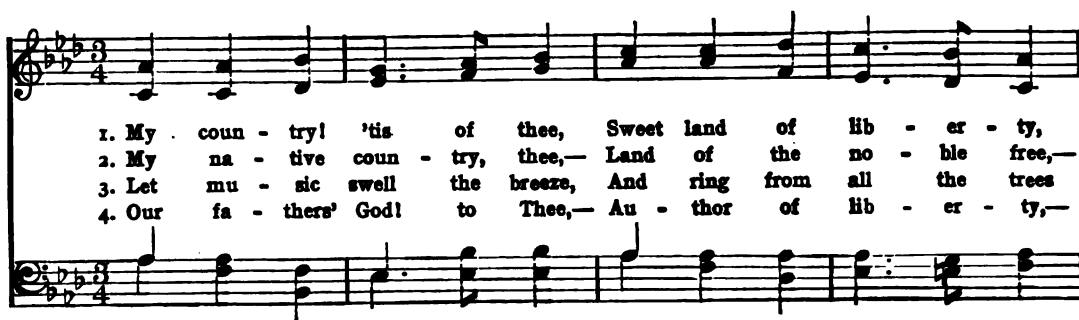
Em - blem of Freedom, hope to the slave, Spread thy fair folds but to shield and to save.  
Pride of our coun - try, hon - ored a - far, Spread thy fair folds but to shield and to save.

## AMERICA.

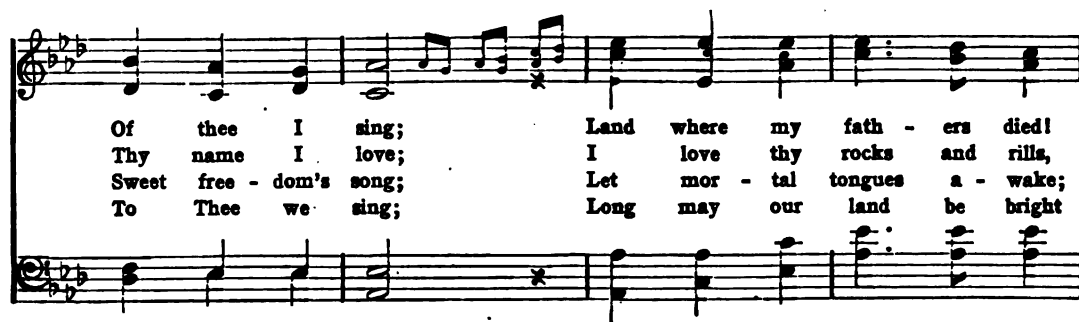
S. F. SMITH.

HENRY CAREY.

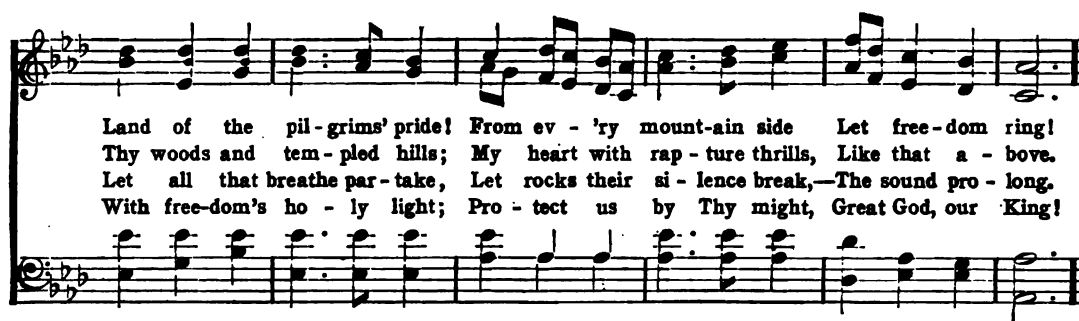
Arr. for 1, 2, 3 or 4 Voices.



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee,— Land of the no - ble free,—  
 3. Let mu - sic swell the breeze, And ring from all the trees  
 4. Our fa - thers' God! to Thee,— Au - thor of lib - er - ty,—



Of thee I sing; Land where my fath - ers died!  
 Thy name I love; I love thy rocks and rills,  
 Sweet free - dom's song; Let mor - tal tongues a - wake;  
 To Thee we sing; Long may our land be bright

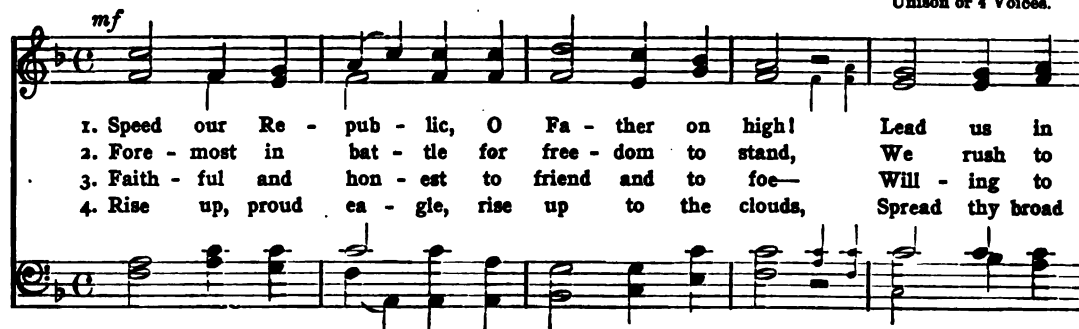


Land of the pil-grims' pride! From ev - 'ry mount-ain side Let free-dom ring!  
 Thy woods and tem-pled hills; My heart with rap - ture thrills, Like that a - bove.  
 Let all that breathe par-take, Let rocks their si - lence break,—The sound pro - long.  
 With free-dom's ho - ly light; Pro - tect us by Thy might, Great God, our King!

## THE AMERICAN HYMN.

M. KELLER.

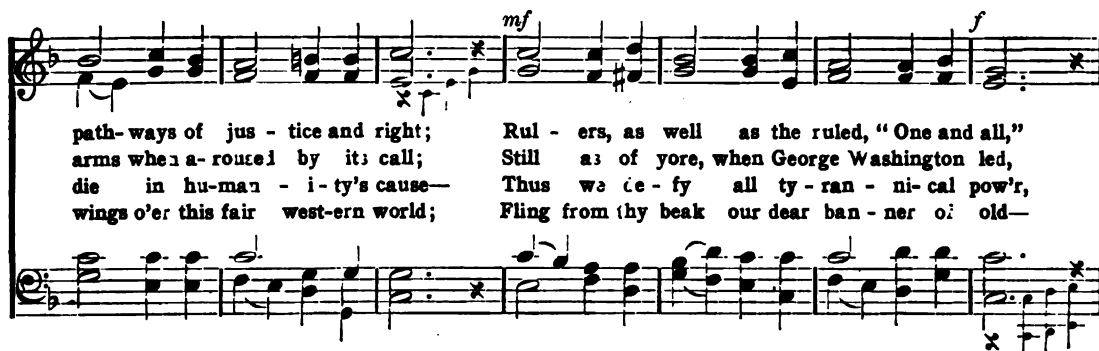
Unison or 4 Voices.



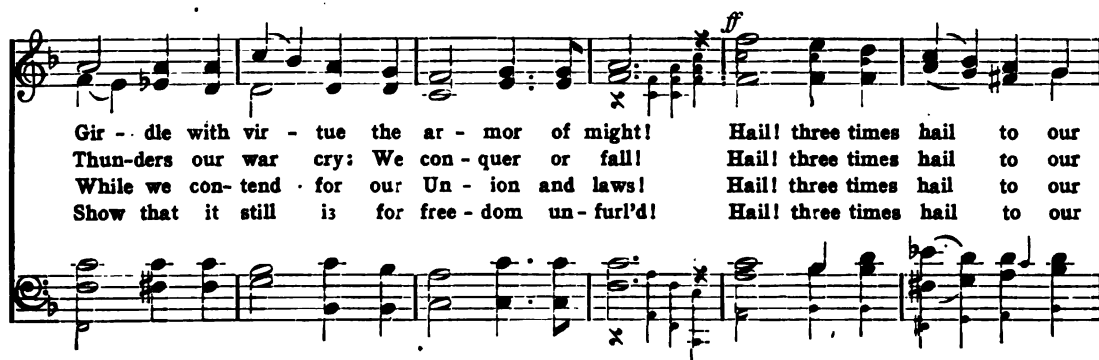
*mf*  
 1. Speed our Re - pub - lic, O Fa - ther on high! Lead us in  
 2. Fore - most in bat - tle for free - dom to stand, We rush to  
 3. Faith - ful and hon - est to friend and to foe— Will - ing to  
 4. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad



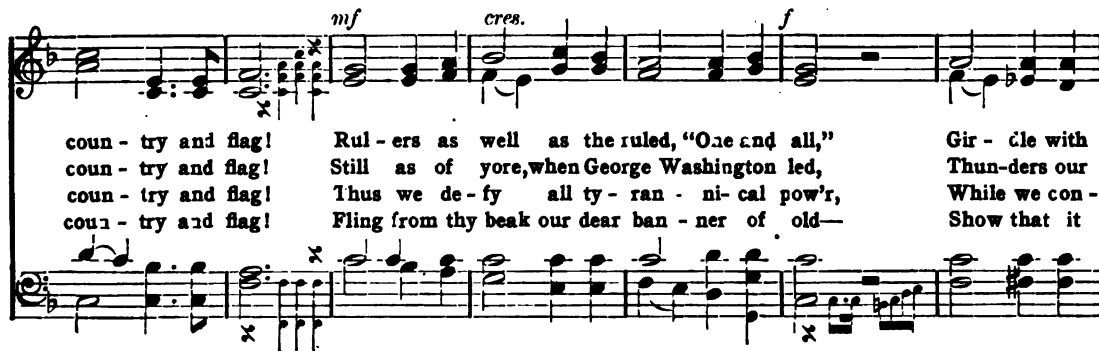
## THE AMERICAN HYMN.




path-ways of jus - tice and right;      *mf*      Rul - ers, as well as the ruled, "One and all,"  
 arms when a - roused by its call;      Still as of yore, when George Washington led,  
 die in hu - man - i - ty's cause—      Thus we de - fy all ty - ran - ni - cal pow'r,  
 wings o'er this fair west-ern world;      *f*      Fling from thy beak our dear ban - ner of old—



Gir - die with vir - tue the ar - mor of might!      *ff*      Hail! three times hail to our  
 Thun - ders our war cry: We con - quer or fall!      Hail! three times hail to our  
 While we con - tend for our Un - ion and laws!      Hail! three times hail to our  
 Show that it still is for free - dom un - fur'd!      Hail! three times hail to our



coun - try and flag!      *mf*      Rul - ers as well as the ruled, "One and all,"      *cres.*      *f*      Gir - die with  
 coun - try and flag!      Still as of yore, when George Washington led,      Thun - ders our  
 coun - try and flag!      Thus we de - fy all ty - ran - ni - cal pow'r,      While we con -  
 coun - try and flag!      Fling from thy beak our dear ban - ner of old—      Show that it




vir - tue the ar - mor of might!      *ff*      Hail, three times hail to our coun - try and flag!  
 war cry: we con - quer or fall!      Hail, three times hail to our coun - try and flag!  
 tend for our Un - ion and laws!      Hail, three times hail to our coun - try and flag!  
 still is for free - dom un - fur'd!      Hail, three times hail to our coun - try and flag!

# THE PATRIOT'S SONG.

Words by F. R. RIX.


"Aida," G. VERDI, arr.

*Maestoso. Boys—Unison.*




1. Land of Free - dom, thine be glo - ry! Long sought ref - uge of the world's op - pressed.  
2. Cit - i - zens! be loy - al ev - er To the land that makes you free.


*Last time, all voices.*




*1st time. Fine.*




On thy shores, far famed in sto - ry, Men from all lands find safe - ty and rest.  
Stand for truth, for right, for... hon - or, On - ward press, your watch-word "Lib-er-ty!"




*Parts ad lib.*




Homes and fire - sides, Peace and plen - ty, Make thy hills and vales be blest,



*Repeat all voices. 2d time.*



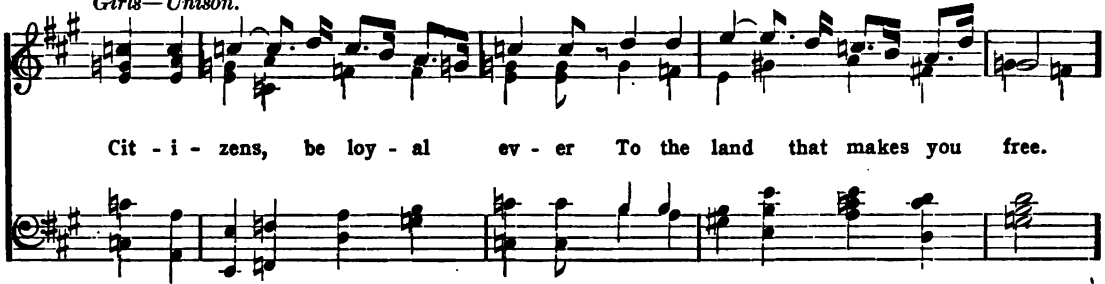
While thy plains, wide as... o - cean, Wave with grain to the boundless west. rest.



# THE PATRIOT'S SONG.

19

*Girls—Unison.*



Cit - i - zens, be loy - al ev - er To the land that makes you free.



Stand for truth, for right, for hon - or; On - ward press, your watchword "Liber - ty."

*\*Parts ad lib.*



To your God give thanks sin - cere - ly; To Him al - ways kneel and pray.

*D.C. al. Fine.  
All voices unison.*

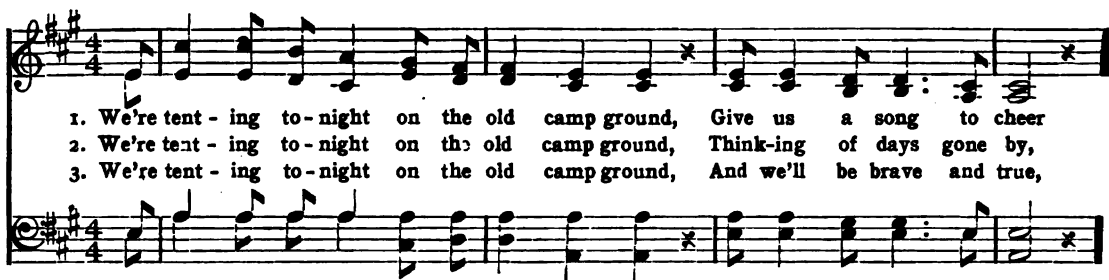


Then will hap - pi - ness for - ev - er And good for - tune with thee stay.

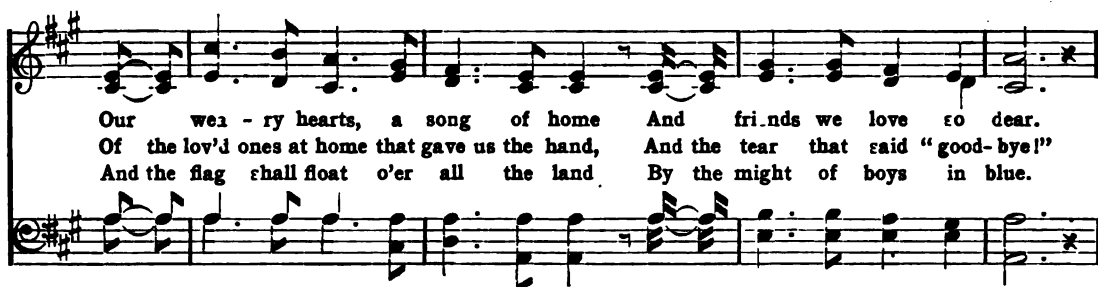
\* May be sung by unchanged voices without bass and tenor by using small notes.

## TENTING TO-NIGHT.

WALTER KITTREDGE.

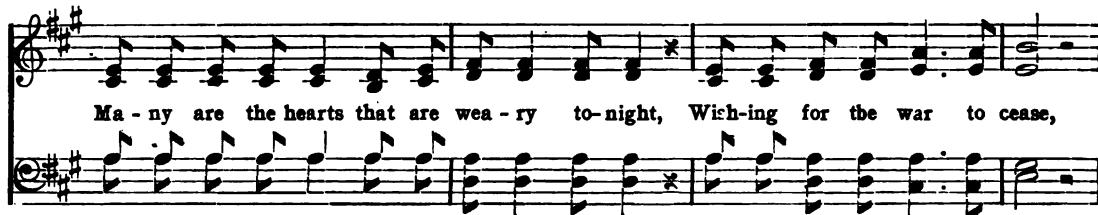


1. We're tent - ing to - night on the old camp ground, Give us a song to cheer  
 2. We're tent - ing to - night on the old camp ground, Think - ing of days gone by,  
 3. We're tent - ing to - night on the old camp ground, And we'll be brave and true,

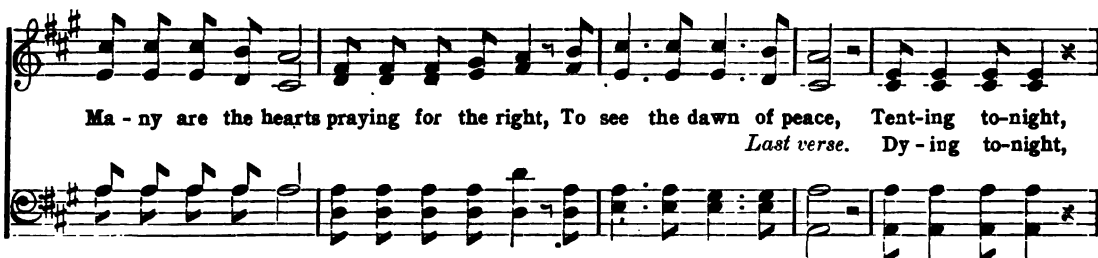


Our wea - ry hearts, a song of home And friends we love so dear.  
 Of the lov'd ones at home that gave us the hand, And the tear that said "good-bye!"  
 And the flag shall float o'er all the land By the might of boys in blue.

## Chorus.



Ma - ny are the hearts that are wea - ry to - night, Wish - ing for the war to cease,



Ma - ny are the hearts praying for the right, To see the dawn of peace, Tent - ing to - night,  
*Last verse.* Dy - ing to - night,

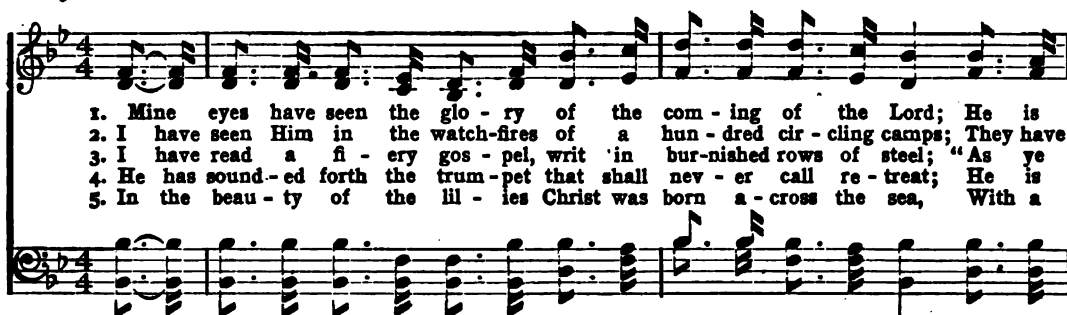


*Last time. ppp*  
 Tent - ing to - night, Tent - ing on the old camp ground.  
 Dy - ing to - night, (*Omit.*) Dy - ing on the old camp ground.

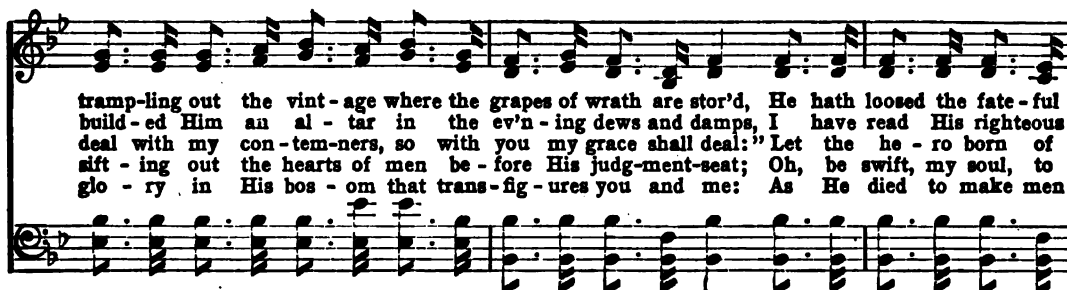
# BATTLE HYMN OF THE REPUBLIC.

JULIA WARD HOWE.

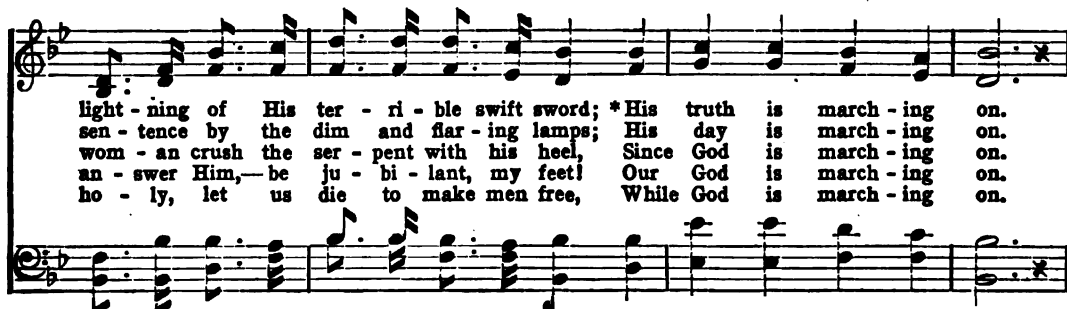
Anon.



1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is  
 2. I have seen Him in the watch-fires of a hun - dred cir - cling camps; They have  
 3. I have read a fi - ery gos - pel, writ 'in bur-nished rows of steel; "As ye  
 4. He has sound-ed forth the trum-pet that shall nev - er call re - treat; He is  
 5. In the beau - ty of the lil - ies Christ was born a - cross the sea, With a



tramp - ling out the vint - age where the grapes of wrath are stor'd, He hath loosed the fate - ful  
 build - ed Him an al - tar in the ev'n - ing dews and damps, I have read His righteous  
 deal with my con - tem - ners, so with you my grace shall deal: "Let the he - ro born of  
 sift - ing out the hearts of men be - fore His judg - ment-seat; Oh, be swift, my soul, to  
 glo - ry in His bos - om that trans - fig - ures you and me: As He died to make men

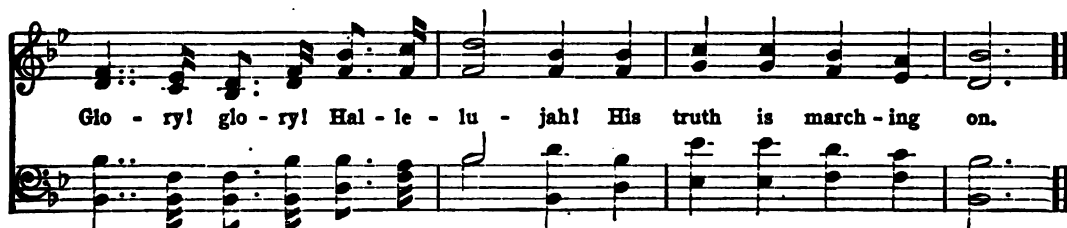


light - ning of His ter - ri - ble swift sword; \* His truth is march - ing on.  
 sen - tence by the dim and flar - ing lamps; His day is march - ing on.  
 wom - an crush the ser - pent with his heel, Since God is march - ing on.  
 an - swer Him, be ju - bi - lant, my feet! Our God is march - ing on.  
 ho - ly, let us die to make men free, While God is march - ing on.

## Refrain.



Glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le - lu - jah!



Glo - ry! glo - ry! Hal - le - lu - jah! His truth is march - ing on.

\* The last line of each verse becomes the last line of the Refrain.

## SILENT HEROES.

"Chimes of Normandy," PLANQUETTE

1. Be - hold their sa - bres notch'd in bat - tle, Their ar - mor dimm'd by many a field,  
2. Your swords may rust, your spears be shiver'd; 'Tis oth - er times with us to - day

On each hau - berk and on each shield, Me - thinks I hear the i - ron rat - tle!  
Than when pay - nims in dis - ar - ray, Be - fore your on - set bent and quiv - er'd!

Fade - less laur - el will be your due, In his - to - ry your praise be  
Tho' we fight not for love of fame, And chiv - al - ry be now de -

spok - en; For when in fight your mail was brok - - en, For  
part - ed, Oh, trust us, fa - thers. li - on - heart - - ed, Oh,

when in fight your mail was brok - - en, Foes found your hearts were i - ron  
trust us, fath - ers, li - on - heart - - ed, Your spir - it lives in us the

## SILENT HEROES.

Chorus.

*Mesloso.*

too.  
same!

Si - lent he - roes from out the

might - y past, Still o - ver your line keep - ing watch and

ward, Lo! now your sons thro' - out the com - ing years,

hand...

Pledge you with loy - al heart and hand, heart and hand, ev - er to

keep your mem - 'ry dear.





# THE SOLDIER'S LIFE.

25

sum - mons to war is the sol - dier's re - ward, Joy to bright - en his cors - let, his  
fall where he stands ere the warn - ing sound comes Of re - call in the mu - sic of

## Refrain.

hel - met and sword. } All for glo - ry the sol - dier's life; From the  
trum - pet and drums. }

con - flict scorn - ing e'er to flee, The he - ro's fame his aim in strife, In

## Chorus.

love and war the vic - tor he. All for glo - ry the sol - dier's

life; From the con - flict scorn - ing e'er to flee. The

## D. C.

he - ro's fame his aim in strife, In love and war the vic - tor he!

## ODE TO WASHINGTON'S BIRTHDAY.

O. W. HOLMES.

*Allegro.*

FRANK R. RIX.

Arr. for Unison or 4 Voices.

1. Wel - come to the day re - turn - ing, Dear - er still as a - ges flow,  
 2. Hear the tale of youth - ful glo - ry, While of Britain's res - cued band,  
 3. "By the name that you in - her - it, By the suf - frings you re - call,

While the torch of faith is burn - ing, Long as Free - dom's al - tars glow,  
 Friend and foe re - peat the sto - ry, Spread his fame o'er sea and land,  
 Cher - ish the fra - ter - nal spir - it, Love your coun - try first of all!

*rall.* *a tempo.*  
 UNISON.

Long as Free - dom's al - tars glow. See the he - ro whom it gave us,  
 Spread his fame o'er sea and land. See the throne - less lead - er seat - ed,  
 Love your coun - try first of all! List - en not to i - die ques - tions,

PARTS

Slumb'ring on a moth - er's breast, For the arm he stretch'd to save us, Be its morn for -  
 Rul - er by a peo - ple's choice; See the Patriot's task com - plet - ed, Hear the Fa - ther's  
 If its bands may be un - tied, Doubt the pa - triot whose sug - gest - ions Strive a na - tion


*più rall.* *a tempo.*

ev - er blest, For the arm he stretch'd to save us, Be its morn for - ev - er blest.  
 dy - ing voice, See the Pa - triot's task com - plet - ed; Hear the Fa - ther's dy - ing voice.  
 to di - vide! By the name that you in - her - it, Love your coun - try first of all."



# THE BREAKING WAVES DASHED HIGH.

Mrs. HEMANS.


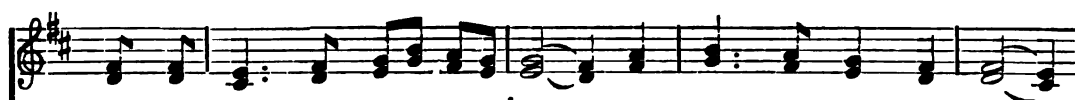
Arr. for 1, 2, 3 or 4 Voices.



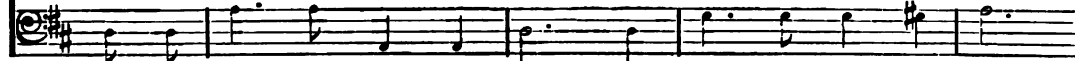

1. The break - ing waves dashed high      On a stern and rock - bound coast,  
 2. Not as the con - qu'ror comes,      They, the true - heart - ed, came;  
 3. A - midst the storm they sang,      And the stars heard, and the sea!  
 4. What sought they thus a - far?      Bright jew - els of the mine?


And the woods a - gainst a storm - y sky      Their gi - ant branch-es tossed;  
 Not with the roll of stir - ing drums,      And the trum - pet that sings of fame;  
 And the sound - ing aisles of the dim woods rang      With the an - them of the free.  
 The wealth of the seas, the spoils of war?      They sought a faith's pure shrine;

And the heav - y night hung dark      The hills and wa - ters o'er,  
 Not as the fly - ing come,      In si - lence and in fear;  
 The o - cean ea - gle soared      From his nest by the white wave's foam,  
 Ay, call it ho - ly ground,      The soil where first they trod!


When a band of ex - iles moored their bark      On the wild New Eng - land shore.  
 They shook the depths of the des - ert gloom      With their hymns of loft - y cheer.  
 And the rock - ing pines of the for - est roared,      This was their wel - come home!  
 They have left un-stained what there they found,      Free - dom to wor - ship God.



# MY OLD KENTUCKY HOME.

STEPHEN C. FOSTER.



Arr. for 1, 2, 3 or 4 Voices.



1. { The sun shines bright in the old Ken-tuck-y home; 'Tis sum-mer, the dar-kies are  
young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py and

2. { They hunt no more for the 'pos-sum and the coon, On the meadow, the hill, and the  
day goes by like a shad-ow o'er the heart, With sor-row where all was de-



3. { The head must bow and the back will have to bend, Wher-ev-er the dark-y may  
few more days for to tote the wea-ry load, No mat-ter, 'twill nev-er be


gay; The corn-top's ripe, and the mead-ow's in the bloom, While the  
bright; By'n'-by Hard Times come a - knock-ing at the door, (Omit. . . .)

shore; They sing no more by the glim-mer of the moon, On the  
light; The time has come when the dark-ies have to part, (Omit. . . .)


go; A few more days and the trou-ble all will end, In the  
light; A few more days till we tot-ter on the road, (Omit. . . .)


birds make mu-sic all the day. The Then, my old Ken-tuck-y home, good - night!  
bench by the old cab-in door. The Then, my old Ken-tuck-y home, good - night!  
field where the su-gar canes grow. A Then, my old Ken-tuck-y home, good - night!



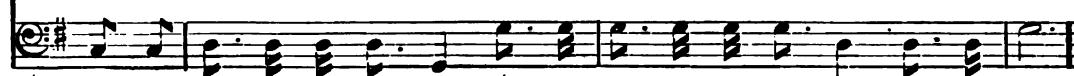
## Chorus.



Weep no more, my la - dy, Oh, weep no more to - day! We will sing one song




for the old Ken-tuck-y home, For the old Ken-tuck-y home far a - way.



# OLD FOLKS AT HOME.

(SWANEE RIVER.)

STEPHEN COLLINS FOSTER.

Arr. for Duet and Chorus.

*mp* *p*

1. { Way down up-on the Swa-nee riv-er, Far, far a-way,  
All up and down the whole cre-a-tion, Sad-ly I roam,  
2. { All round the lit-tle farm I wandered When I was young,  
When I was play-ing with my broth-er, Hap-py was I,  
3. { One lit-tle hut a-mong the bush-es, One that I love,  
When shall I see the bees a-humming All round the comb?

There's where my heart is turn-ing ev-er, There's where the old folks stay.  
Still long-ing for the old plan-ta-tion, And for the old folks at home.  
Then man-y hap-py days I squander'd, Man-y the songs I sung.  
Oh! take me to my kind old moth-er, There let me live and die.  
Still sad-ly to my mem-'ry rushes, No mat-ter where I rove.  
When shall I hear the ban-jo thrumming Down in my good old home?

## Chorus.

*p*

All the world is sad and drea-ry, Ev-'ry-where I roam;

Oh! dar-kies, how my heart grows wea-ry, Far from the old folks at home.

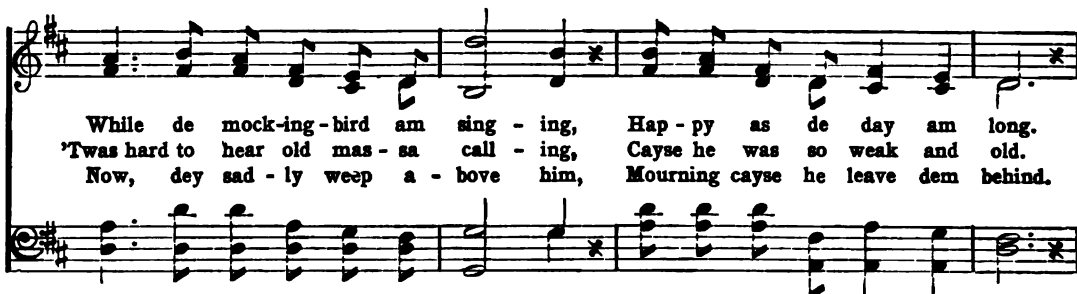
# MASSA'S IN THE COLD GROUND.

STEPHEN C. FOSTER.

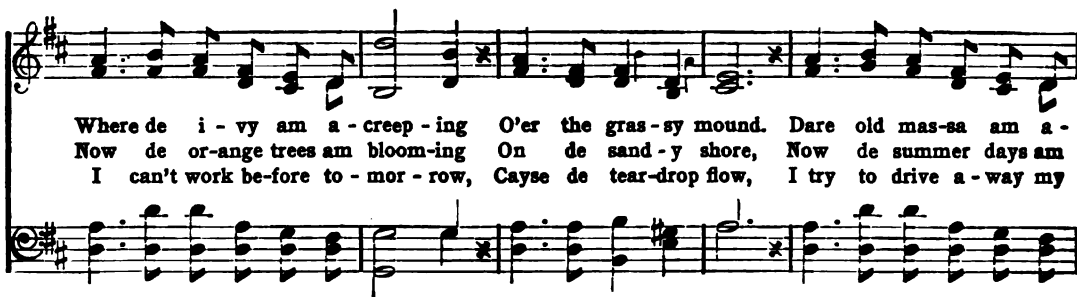
A-T. for 1, 2, 3 or 4 Voices.



1. Round de mead-ows am a - ring - ing, De dark - ies' mournful song,  
 2. When de au-tumn leaves are fall - ing, — When de days are cold,  
 3. Mas - sa make de dark - ies love him, — Cayse he was so kind,

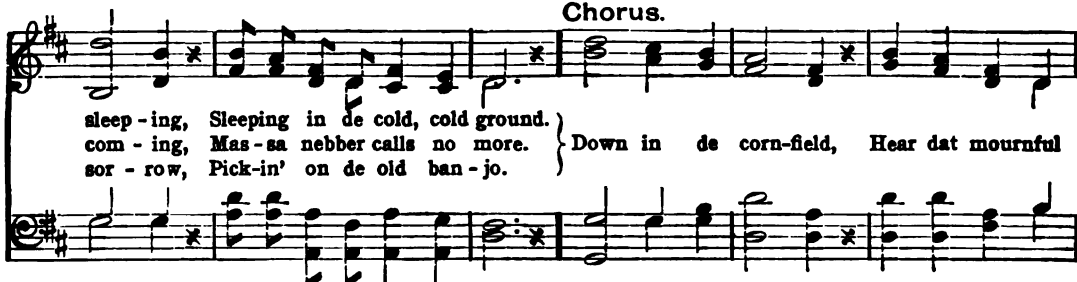


While de mock-ing-bird am sing - ing, Hap - py as de day am long.  
 'Twas hard to hear old mas - sa call - ing, Cayse he was so weak and old.  
 Now, dey sad - ly weep a - bove him, Mourning cayse he leave dem behind.

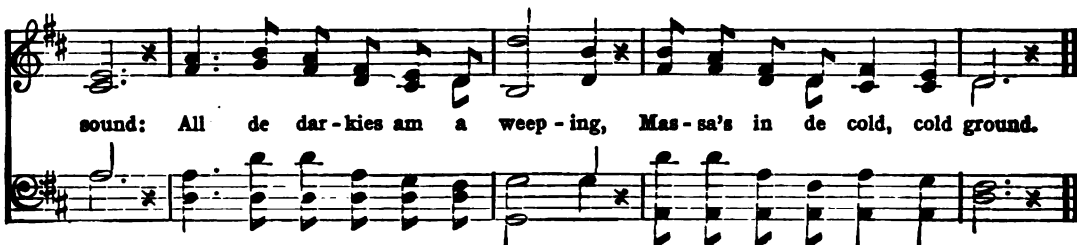


Where de i - vy am a - creep - ing O'er the gras - sy mound. Dare old mas - sa am a -  
 Now de or - ange trees am bloom - ing On de sand - y shore, Now de summer days am  
 I can't work be - fore to - mor - row, Cayse de tear-drop flow, I try to drive a - way my

## Chorus.



sleep - ing, Sleeping in de cold, cold ground.  
 com - ing, Mas - sa nebbes calls no more. } Down in de corn-field, Hear dat mournful  
 sor - row, Pick-in' on de old ban - jo.



sound: All de dar - kies am a weep - ing, Mas - sa's in de cold, cold ground.

## HOME, SWEET HOME.

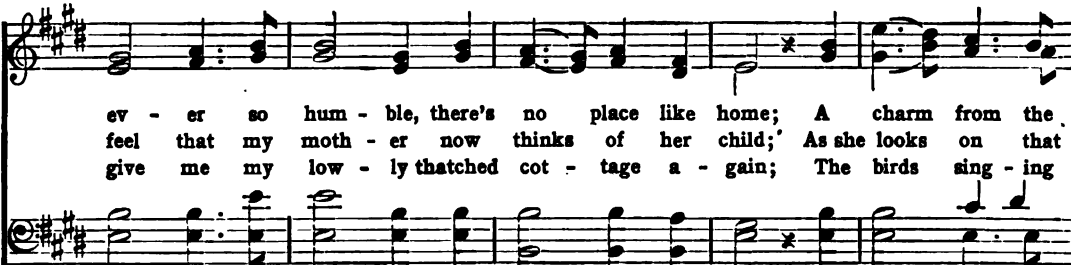
JOHN HOWARD PAYNE.

BISHOP.

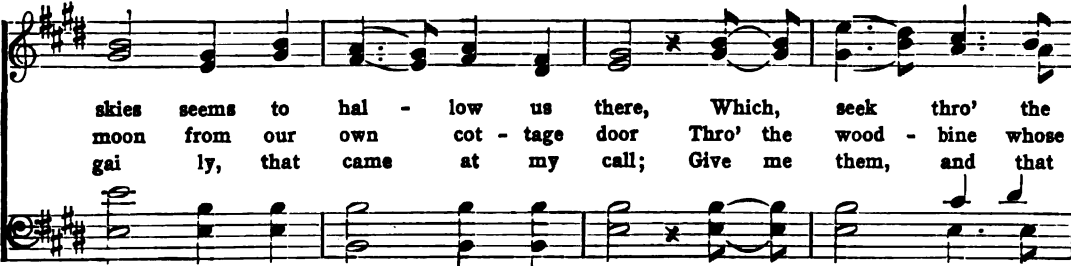
Arr. for 1, 2, 3 or 4 Voices.



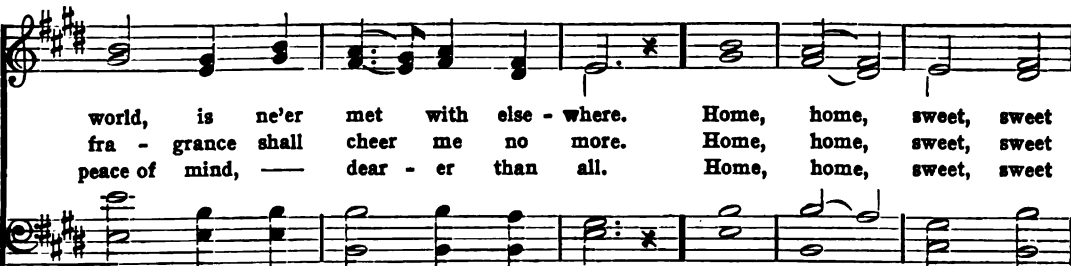
1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it  
 2. I gaze on the moon — as I tread the drear wild, And  
 3. An ex - ile from home, — splen-dor daz - zles in vain; Oh!



ev - er so hum - ble, there's no place like home; A charm from the  
 feel that my moth - er now thinks of her child; As she looks on that  
 give me my low - ly thatched cot - tage a - gain; The birds sing - ing



skies seems to hal - low us there, Which, seek thro' the  
 moon from our own cot - tage door Thro' the wood - bine whose  
 gai ly, that came at my call; Give me them, and that



world, is ne'er met with else - where. Home, home, sweet, sweet  
 fra - grance shall cheer me no more. Home, home, sweet, sweet  
 peace of mind, — dear - er than all. Home, home, sweet, sweet



home, Be it ev - er so hum - ble, There's no place like home.

# THE MINSTREL BOY.

THOMAS MOORE.

Arr. for 1, 2, 3 or 4 Voices.

*Moderato.*

1. The min - strel boy to the war is gone, In the ranks of death you'll find him;  
2. The min - strel fell, but the foe - man's chain Could not bring that proud soul un - der;

His fa - ther's sword he hath gird - ed on, And his wild harp slung be - hind him.  
The harp he loved ne'er spoke a - gain, For he tore its chords a - sun - der, And

"Land of Song!" said the war - rior hard, "Tho' all the world be - trays thee, One  
said, "No chain shall sul - ly thee, Thou soul of love and brav - 'ry! Thy

sword at least thy rights shall guard, One faith - ful harp shall praise thee."  
songs were made for the pure and free, They shall nev - er sound in sla - v'ry."

# THE MEETING OF THE WATERS.

THOMAS MOORE.

Irish Air.

Arr. for 1, 2, 3 or 4 Voices.

1. There is not in this wide world a val - ley so sweet As the  
2. Sweet vale of A - vo - cal how calm could I rest In the



# THE MEETING OF THE WATERS.

33

*mp*

vale in whose bo - som the bright wa - ters meet. Oh, the last rays of  
bo - som of shade with the friends I love best; Where the storms which we

feel - ing and life must de - part Ere the bloom of that val - ley shall  
feel in this cold world would cease, And our hearts, like thy wa - ters, be

*rit.* *a tempo.* *rall e dim.*

fade from my heart, Ere the bloom of that val - ley shall fade from my heart.  
min - gled in peace, And our hearts, like thy wa - ters, be min - gled in peace.

# THE BLUE BELLS OF SCOTLAND.

Mrs. JORDAN.

Arr. for 1, 2, 3 or 4 Voices.

1. Oh, where! and oh, where is your High-land lad - die gone? He's gone to fight the  
2. Oh, where! and oh, where! does your High-land lad - die dwell? He dwelt in mer - ry  
3. What clothes, in what clothes is your High-land lad - die clad? His bon-net's Sax - on  
4. Sup - pose, and sup - pose that your High-land lad should die? The bagpipes should play

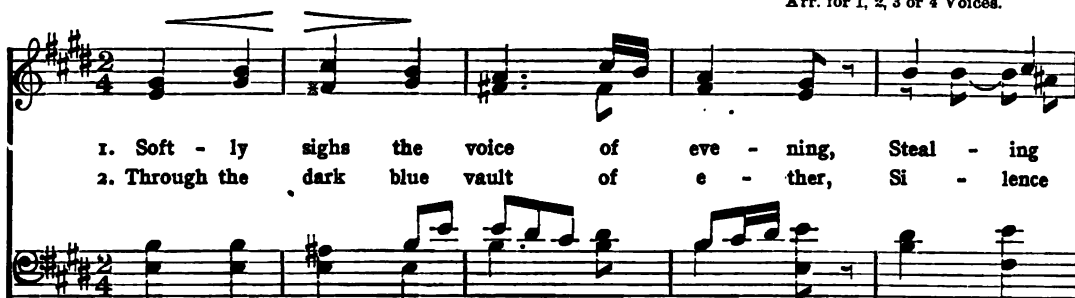
*cres.*

foe, for King George up - on the throne; And it's oh! in my heart, how I wish him safe at home!  
Scot-land at the sign of the Blue Bell; And it's oh! in my heart that I love my lad-die well.  
green, and his waist-coat of the plaid; And it's oh! in my heart that I love my Highland lad.  
o-ver him, I'd lay me down and cry; And it's oh! in my heart that I wish he may not die.

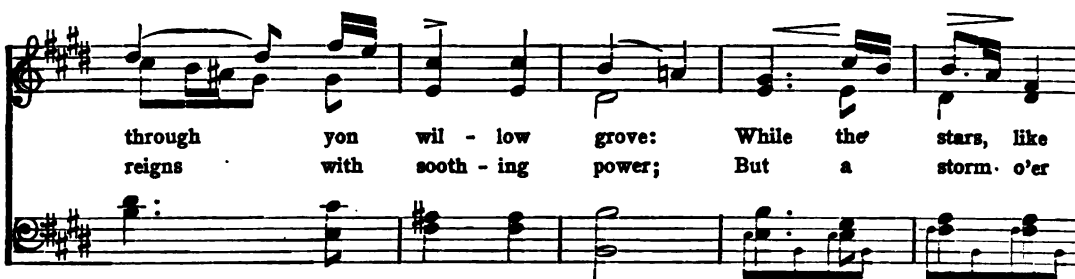
# SOFTLY SIGHS THE VOICE OF EVENING.

"Der Freischütz." VON WEBER.

Arr. for 1, 2, 3 or 4 Voices.



1. Soft - ly sighs the voice of eve - ning, Steal - ing  
2. Through the dark blue vault of e - ther, Si - lence



through yon wil - low grove: While the stars, like  
reigns with sooth - ing power; But a storm o'er

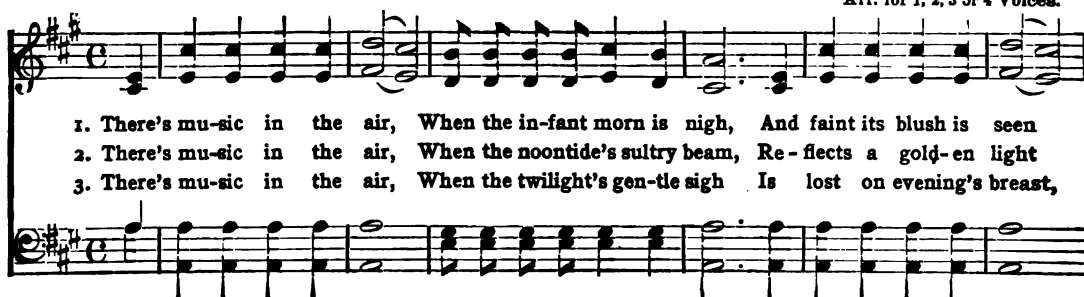


watch, their night - ly  
dark - ly brood - ing,  
guard - ian spir - its, watch, their watch a - bove.  
yon - der moun - tain, Dark - ly seems, it seems to lower.

# THERE'S MUSIC IN THE AIR.

ROOT, arr.

Arr. for 1, 2, 3 or 4 Voices.



1. There's mu - sic in the air, When the in - fant morn is nigh, And faint its blush is seen  
2. There's mu - sic in the air, When the noontide's sultry beam, Re - flects a gold - en light  
3. There's mu - sic in the air, When the twilight's gen - tle sigh Is lost on evening's breast,

# THERE'S MUSIC IN THE AIR.

85

On the bright and laughing sky      Many a harp's ecs - tat - ic sound, With its thrill of  
On the dis - tant mountain stream.      When be - neath some grate - ful shade, Sor - row's ach - ing

joy pro - found, While we list, en - chant - ed there, To the mu - sic in the air.  
head is laid, Sweet - ly to the spir - it there, Comes the mu - sic in the air.

3. There's music in the air.... When the twilight's gentle sigh Is lost on eve - ning's breast,.....  
When As

Ah.....  
As its pen - sive beau - ties die:      Then, O then, the loved ones gone, Wake the pure, ce -  
.....  
*Melody in Bass.*      Wake

..... the song;  
les - tial song; An - gel - ic voic - es greet us there, In the music in the air.      Repeat *pp*

# WHO IS SYLVIA?

SHAKESPEARE.

FRANZ SCHUBERT.

Arr. for 1 or 4 Voices.

*Moderato.*

1. Who is Syl - via? what is she, That all our swains com-mend her?  
 2. Is she kind as she is fair? For beau - ty lives with kind - ness.  
 3. Then to Syl - via let us sing, That Syl - via is ex - cel - ling:

Ho - ly, fair, and wise is she; The heav'n's such grace did lend her  
 To her eyes love doth re - pair, To help him of his blind - ness,  
 She ex - cels each mor - tal thing Up - on the dull earth dwell - ing,

That a - dor - ed she might be. That a - dor - ed she might be.  
 And, being heal'd, he there doth dwell, And, being heal'd, he there doth dwell.  
 Gar - lands to her let us bring, Gar - lands to her let us bring.

# ALL THROUGH THE NIGHT.

Welsh Air.

Arr. for 1, 2, 3 or 4 Voices.

*mf Slowly.**pp*

1. { While the moon her watch is keep - ing, } All through the night.  
   { While the wea - ry world is sleep - ing, }  
 2. { Still to thee my thoughts are turn - ing, } All through the night.  
   { And for thee my heart is yearn - ing, }

# ALL THROUGH THE NIGHT.

37

*rit.*

O'er my bo - som gent - ly steal - ing, Vis - ions of de - light re - veal - ing,  
Though sad fate our lives may sev - er, Part - ing will not last for - ev - er,

*p a tempo.* *pp rit.*

Breathes a pure and ho - ly feel - ing, All through the night.  
There's a hope that leaves me nev - er, All through the night.

# SANTA LUCIA.

Italian.

Arr. for 1, 2, 3 or 4 Voices.

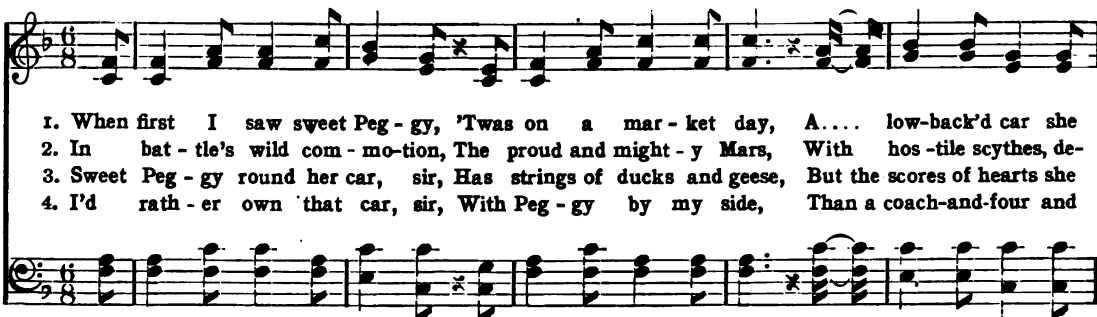
1. { Un - der the cres - cent moon Wavelets are glow - ing; Ov - er the calm la - goon,  
Still is the sum - mer night, Pure joys in - vite us, While stars are sparkling bright,  
2. { When o'er thy wa - ters free, Light winds are play - ing, Thy spell gives rest to me,  
Sweet 'tis to lie at rest, Sing - ing and dreaming, When waves are soothed to rest.

Soft airs are blow - ing, { Hark! from a dis - tant boat Ech - oes a joy - ous note }  
All to de - light us, { Home of fair po - e - try, Birth - place of har - mo - ny. }  
Dark care al - lay - ing, { Queen of the az - ure sea Art thou, sweet Na - po - li, }  
With moon - light gleam - ing. { What charms to thee are giv'n, Blest by a kind - ly heav'n. }

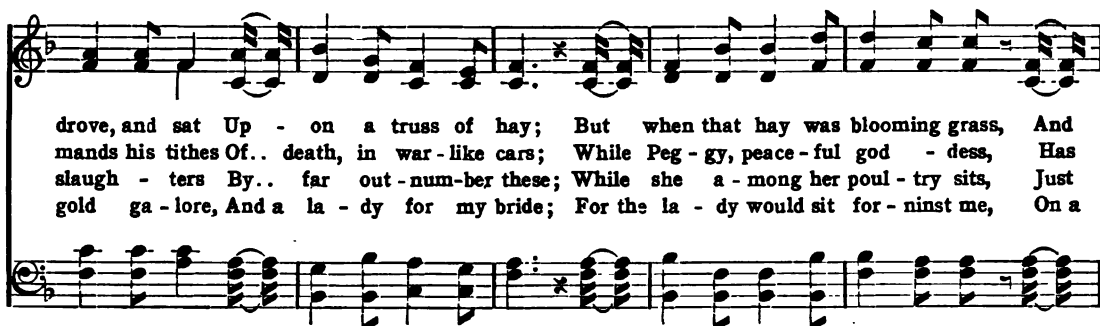
San - ta Lu - ci - a, San - ta Lu - ci - a! San - ta Lu - ci a!

## THE LOW-BACKED CAR.

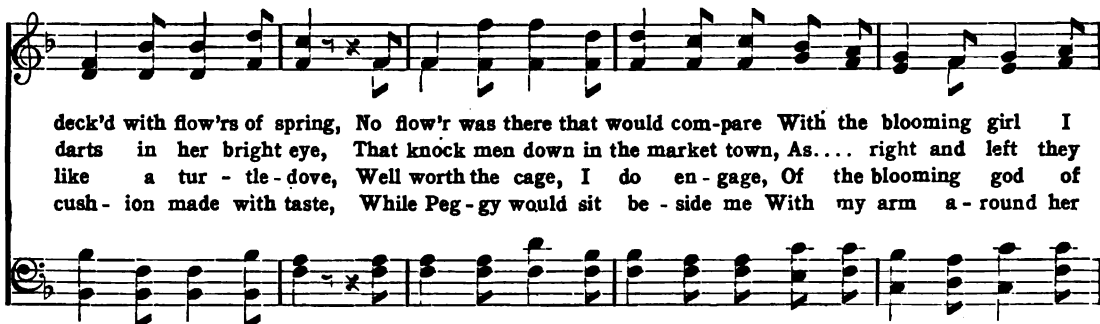
SAMUEL LOVER.



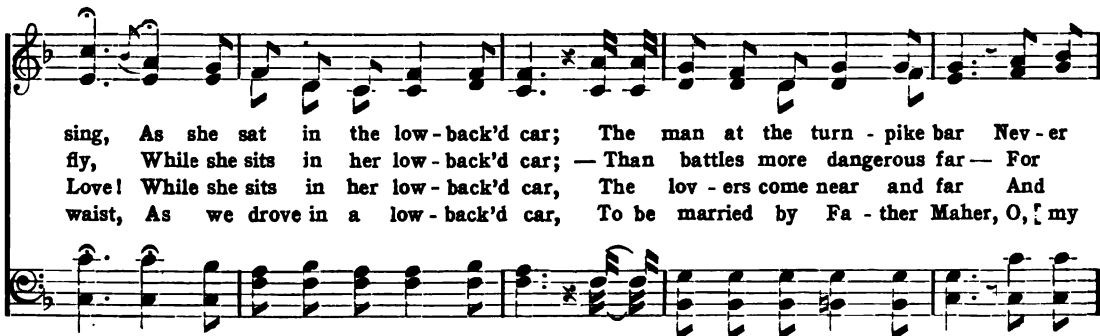
1. When first I saw sweet Peg-gy, 'Twas on a mar-ket day, A... low-back'd car she  
 2. In bat-tle's wild com-mo-tion, The proud and might-y Mars, With hos-tile scythes, de-  
 3. Sweet Peg-gy round her car, sir, Has strings of ducks and geese, But the scores of hearts she  
 4. I'd rath-er own that car, sir, With Peg-gy by my side, Than a coach-and-four and



drove, and sat Up - on a truss of hay; But when that hay was blooming grass, And  
 mands his tithes Of.. death, in war-like cars; While Peg-gy, peace-ful god - dess, Has  
 slaugh - ters By.. far out-num-ber these; While she a-mong her poul-try sits, just  
 gold ga-lore, And a la - dy for my bride; For the la - dy would sit for-ninst me, On a



deck'd with flow'rs of spring, No flow'r was there that would com-pare With the blooming girl I  
 darts in her bright eye, That knock men down in the market town, As... right and left they  
 like a tur-tle-dove, Well worth the cage, I do en-gage, Of the blooming god of  
 cush-ion made with taste, While Peg-gy would sit be-side me With my arm a-round her



sing, As she sat in the low-back'd car; The man at the turn-pike bar Nev-er  
 fly, While she sits in her low-back'd car; — Than battles more dangerous far — For  
 Love! While she sits in her low-back'd car, The lov-ers come near and far And  
 waist, As we drove in a low-back'd car, To be married by Fa-ther Maher, O, my

# THE LOW-BACKED CAR.

39

*rall.* *a tempo.* *ad lib.*

ask'd for the toll, But just rubb'd his auld poll, And look'd aft - er the low - back'd car.  
 the doc - tor's art Can not cure..... the heart That is hit from the low - back'd car.  
 en - vy the chick - en That Peg - gy is pickin', As she sits in the low - back'd car.  
 heart would beat high At her glance and her sigh, Tho' it beat in a low - back'd car.

# THE MILLER OF THE DEE.

English.  
 Arr. for 1 or 4 Voices.

*Allegro giocoso.*

1. There was a jol - ly mill - er once lived on the riv - er Dee;.....  
 2. I love my mill, God bless her, for she's par - ent, child and wife;.....  
 3. When spring be - gins his bright ca - reer, oh! how his heart grows gay!.....

He laughed and sang from morn to night, no lark so blithe as he.....  
 I would not change my sta - tion here for a - ny other in life.....  
 No sum - mer's drought a - larms his fears, nor win - ter's cold de - cay;.....

And this the bur - den of his song for ev - er used to be:.....  
 No law - yer, surgeon or doc - tor ev - er had a groat from me.....  
 No fore - sight mars the mill - er's joy, who's wont to sing and say:.....

"I care for no - bod - y, no, not I, if no - bod - y cares for me.....  
 For I care for no - bod - y, no, not I, if no - bod - y cares for me.....  
 "Let oth - ers la - bor from year to year, I live but from day to day."...

## KILLARNEY.

M. W. BALFE.

*Moderato.*

1. By Kil-lar-ney's lakes and fells, Em-rauld isles and wind-ing bays, Mountain paths and  
 2. In-nis-fal-len's ruin-ed shrine May sug-gest a pass-ing sigh; But man's faith can  
 3. No place else can charm the eye With such bright and va-ried tints, Ev-'ry rock that  
 4. Mu-sic there for ech-o dwells, Makes each sound a har-mo-ny; Ma-ny-voiced the

wood-land dells, Mem-'ry ev-er fond-ly stays, Boun-teous na-ture loves all lands,  
 ne'er de-cline Such God's won-ders float-ing by; Cas-sle Lough and Glen-a bay;  
 you pass by, Ver-dure broid-ers or be-sprits, Vir-gin there the green grass grows,  
 cho-rus swells, 'Till it faints in ec-sta-sy. With the charmful tints be-low,

Beau-ty wan-ders ev-'ry-where, Foot-prints leaves on ma-ny strands,  
 Moun-tains Tore and Ea-gle's Nest; Still at Mu-cross you must pray  
 Ev-'ry morn springs na-tal day, Bright-hued ber-ries daff the snows,  
 Seems the heav'n a-bove to vie, All rich col-ors that we know,

*rall.**dim. pp a tempo.*

But her home is sure-ly there! An-gels fold their wings and rest, In that E-den  
 Tho' the monks are now at rest, An-gels won-der not that man There would fain pro-  
 Smil-ing win-ter's frown a-way. An-gels oft-en paus-ing there, Doubt if E-den  
 Tinge the cloud-wreaths in that sky. Wings of an-gels so might shine, Glanc-ing back soft




*crs.* *f*





of the West, Beau - ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.  
 long life's span, Beau - ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.  
 were not fair, Beau - ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.  
 light di - vine, Beau - ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.

## LOCH LOMOND.

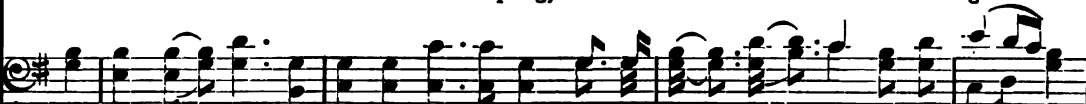
Scotch.



1. By yon bon-nie banks and yon bon-nie braes, Where the sun shines bright on Loch Lo - mond,  
 2. I mind where we pairt-ed in yon sha - dy glen, On the steep, steep side o' Ben Lo - mond,  
 3. The wee bird-ies sing, an' the wild flowers spring, An' in sunshine the wa - ters are sleep - in',



Oh, we twa hae' pass'd sae mo-ny blithesome days, On the bonnie, bonnie banks of Loch Lo - mond.  
 Where in purple hue the highland hills we view, An' the morn shines out frae the gloam-ing.  
 But the broken heart it seeks nae second spring, An' the world does na ken how we're greet - in'.




## Refrain.



Oh! ye'll tak' the high-road, an' I'll tak' the low road, An' I'll be in Scot-land be - fore ye,

But. oh, my true love, we'll nev-er meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.




# THE LAST ROSE OF SUMMER.

Irish Air.

Arr. for 1, 2, 3 or 4 Voices.

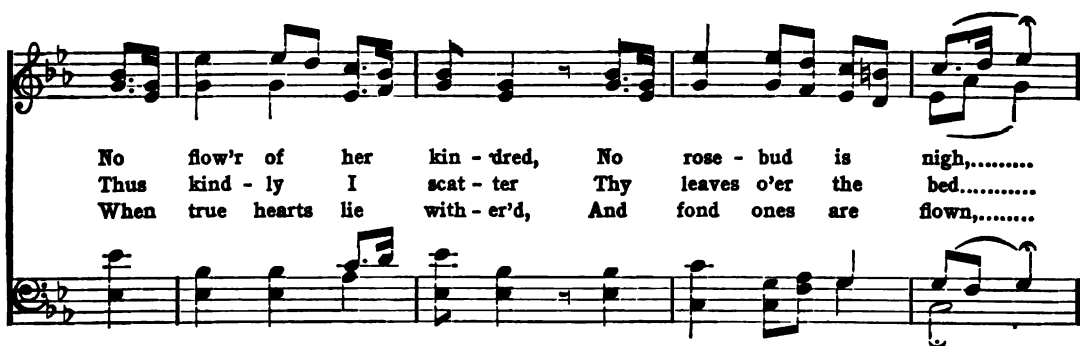
*Slowly.*



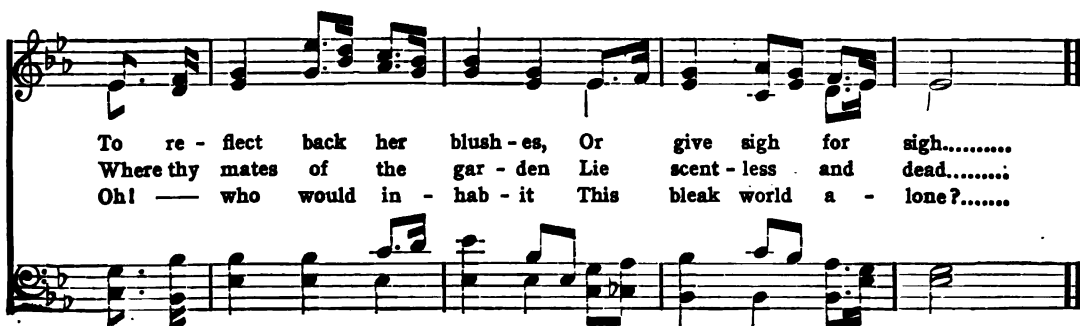
1. 'Tis the last rose of sum - mer, Left bloom - ing a - lone;  
 2. I'll not leave thee, thou lone one! To pine on the stem;  
 3. So — soon may I fol - low, When friend - ships de - cay,



All her love - ly com - pan - ions, Are fad - ed and gone;  
 Since the love - ly are asleep - ing, Go asleep thou with them;  
 And from love's shin - ing cir - cle The gems drop a - way!



No flow'r of her kin - dred, No rose - bud is nigh.....  
 Thus kind - ly I scat - ter Thy leaves o'er the bed.....  
 When true hearts lie with - er'd, And fond ones are flown.....



To re - flect back her blush - es, Or give sigh for sigh.....  
 Where thy mates of the gar - den Lie scent - less and dead.....  
 Oh! — who would in - hab - it This bleak world a - lone?.....

# Believe Me, If All Those Endearing Young Charms.

THOMAS MOORE.

Arr. for 1, 2, 3 or 4 Voices.

*Andantino.*

1. Be - lieve me, if all those endearing young charms, Which I gaze on so fond - ly to -  
 2. It is not while beau - ty and youth are thine own, And thy cheeks un-pro-fan'd by a

day, Were to change by to - mor - row, and fleet in my arms, Like  
 tear, That the fer - vor and faith of a soul can be known, To which

fai - ry gifts, fad - ing a - way, Thou wouldst still be a - dored as this  
 time will not make thee more dear! No, the heart that has tru - ly lov'd

mo - ment thou art, Let thy love - li - ness fade as it will; And a  
 nev - er for - gets, But as tru - ly loves on to the close; As the

round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant - ly still.  
 sun - flow - er turns on her god when he sets The same look which she turn'd when he rose.

# FUNICULI, FUNICULA.

EDWARD OXENFORD.

L. DENZA, Arr.  
Arr. for 1 or 2 Voices.

1. Some think..... the world is made for fun and  
2. Ah, me!..... 'tis strange that some should take to

1. Some think.....  
2. Ah, me!.....

frol - ic,..... And so do I,..... and so do I;.....  
sigh - ing,..... And like it well,..... and like it well;.....

for fun and fro - ic, And so do I, and so do I, and so do  
should take to sigh - ing, And like it well, and like it well, and like it

## FUNICULI, FUNICULA.

Some think,..... it well to be all mel - an - chol - ic,.....  
 For me,..... I have not thought it worth the try - ing, .....

Some think.....  
 For me,.....

*p* *f* *mf*

I, and so do I; Some think it well to be all mel - an - chol - ic, To  
 well, and like it well; For me, I have not thought it worth the try - ing, So

..... To pine and sigh,..... to pine and sigh,..... But  
 ..... So can - not tell, ..... so can - not tell, ..... But

*pp* *f* *mf*

pine and sigh, To pine and sigh, to pine and sigh, to pine and sigh,  
 can - not tell, So can - not tell, so can - not tell, so can - not tell,

## FUNICULI, FUNICULA.

I,..... I love to spend my time in sing - ing..... some joyous song,.....  
 But I, Some joyous  
 But I,.....

..... some joyous song..... To set..... the air with mu-sic bravely  
 song, some joyous song,..... To set  
 To set.....

Is far from wrong...  
 ring - ing..... Is far from wrong,..... Is far from wrong.....  
 Is far from wrong,

# FUNICULI, FUNICULA.

47

*p* *>*

Lis - ten, lis - ten, Ech - oes sound a - far,..... Lis - ten,

*p* *>*

Lis - ten, Ech-oes sound a - far.....

*p* *cres.*

lis - ten, Echoes sound a - far, Fu - ni - cu - li, fu - ni - cu - la, fu - ni - cu - li, fu - ni - cu -

*p* *cres.*

*f* *>*

la, Ech-oes sound a - far, Fu - ni - cu - li, fu - ni - cu - la! la!

*cres.* *f*

*f* *>*

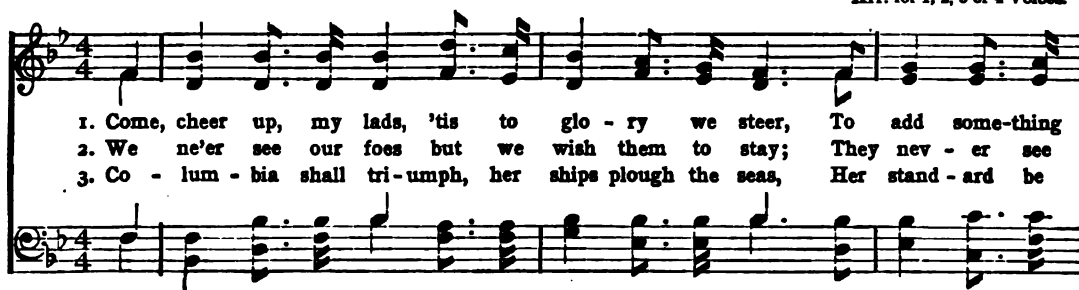
1 2

# HEART OF OAK.

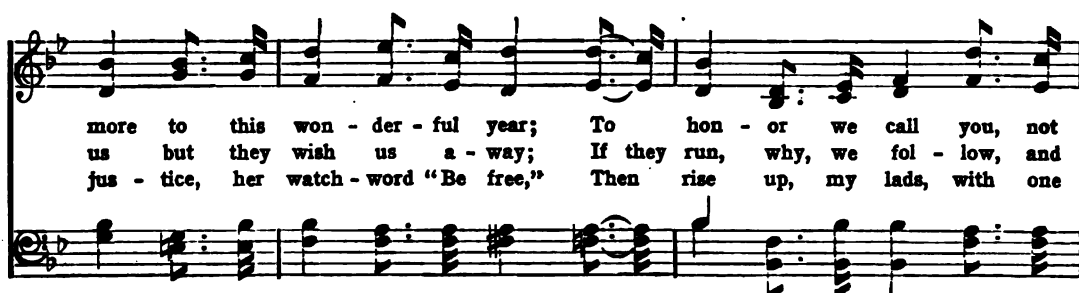
DAVID GARRICK.

WM. BOYCE.

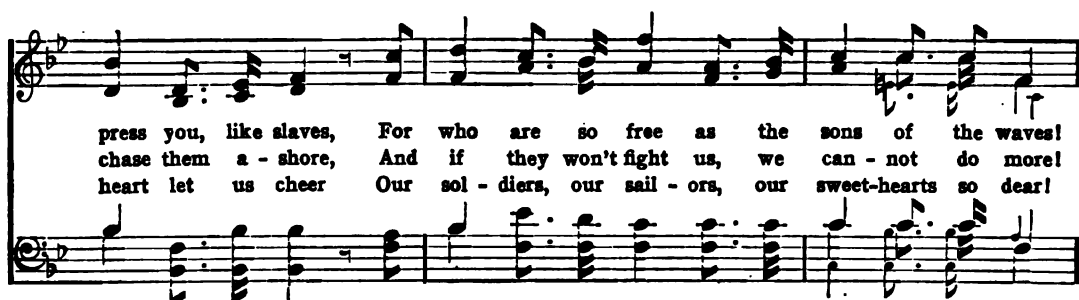
Arr. for 1, 2, 3 or 4 Voices.



1. Come, cheer up, my lads, 'tis to glo - ry we steer, To add some-thing  
 2. We ne'er see our foes but we wish them to stay; They nev - er see  
 3. Co - lum - bia shall tri - umph, her ships plough the seas, Her stand - ard be



more to this won - der - ful year; To hon - or we call you, not  
 us but they wish us a - way; If they run, why, we fol - low, and  
 jus - tice, her watch - word "Be free," Then rise up, my lads, with one

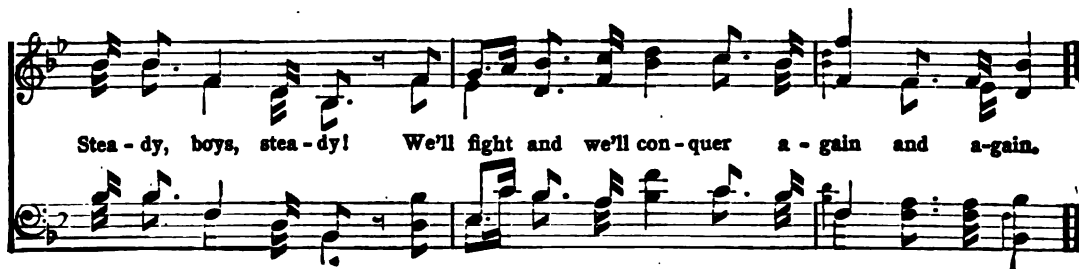


press you, like slaves, For who are so free as the sons of the waves!  
 chase them a - shore, And if they won't fight us, we can - not do more!  
 heart let us cheer Our sol - diers, our sail - ors, our sweet-hearts so dear!

## Chorus. *f*



Heart of oak are our ships, heart of oak are our men, We al - ways are rea - dy;



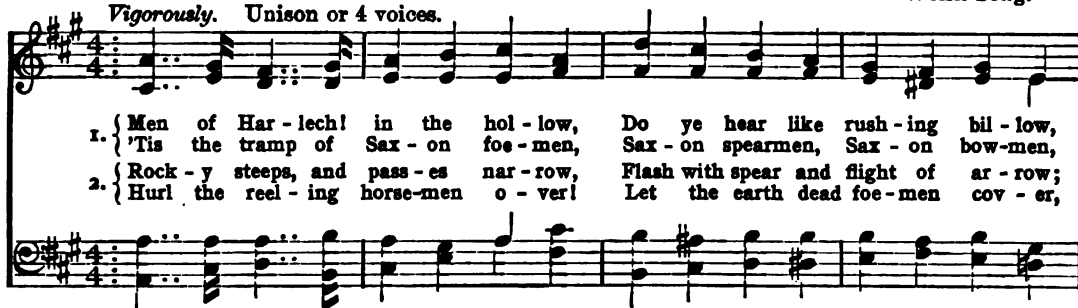
Stea - dy, boys, stea - dy! We'll fight and we'll con - quer a - gain and a - gain.



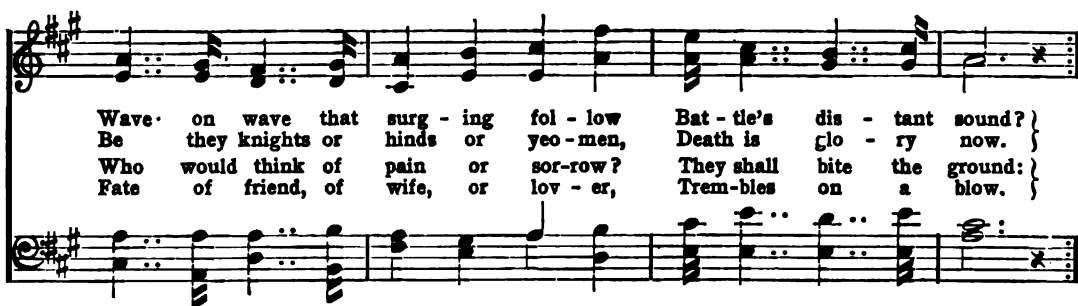
# MEN OF HARLECH.

Welsh Song.

*Vigorously.* Unison or 4 voices.




1. { Men of Har-lech! in the hol-low, Do ye hear like rush-ing bil-low,  
'Tis the tramp of Sax-on foe-men, Sax-on spearmen, Sax-on bow-men,  
2. { Rock-y steep, and pass-es nar-row, Flash with spear and flight of ar-row;  
Hurl the reel-ing horse-men o-ver! Let the earth dead foe-men cov-er,

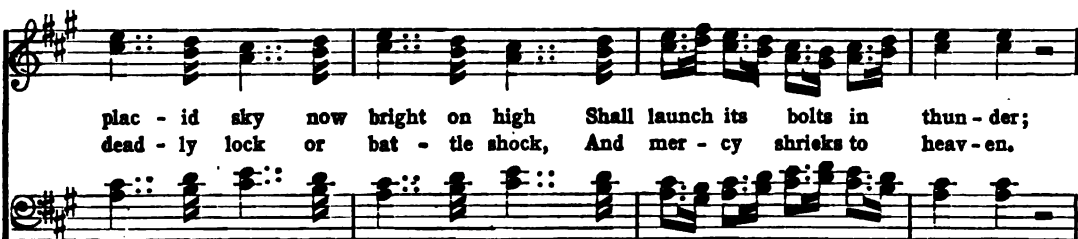


Wave on wave that surg-ing fol-low Bat-tle's dis-tant sound?  
Be they knights or hinds or yeo-men, Death is glo-ry now.  
Who would think of pain or sor-row? They shall bite the ground:  
Fate of friend, of wife, or lov-er, Trem-bles on a blow.

2 or 4 voices.

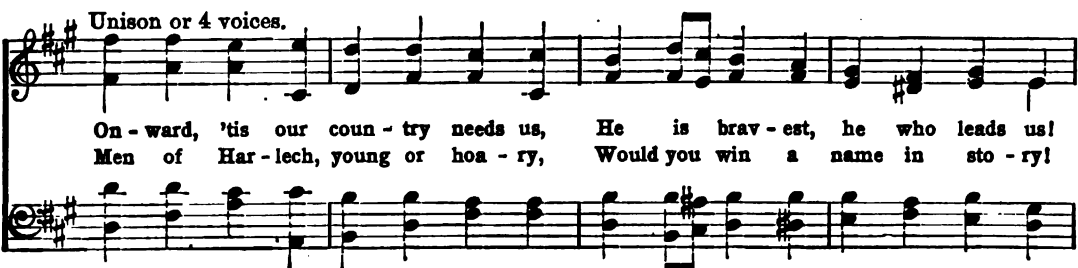


Loose the folds a-sun-der, Flag we con-quer un-der! The  
Strands of life are riv-en, Blow for blow is giv-en. In



plac-id sky now bright on high Shall launch its bolts in thun-der;  
dead-ly lock or bat-tle shock, And mer-cy shrieks to heav-en.

Unison or 4 voices.



On-ward, 'tis our coun-try needs us, He is brav-est, he who leads us!  
Men of Har-lech, young or hoa-ry, Would you win a name in sto-ry!

## MEN OF HARLECH.

Hon - or's self now proud - ly heads us! Free-dom! God, and right!  
Strike for home, for life, for glo - ry! Free-dom! God, and right!

## THE MARSEILLAISE.

ROUGET DE LISLE.  
Arr. for 1, 2, 3 or 4 Voices.

1. Ye sons of free - dom, wake to glo - ry! Hark, hark, what myr - iads  
2. O Lib - er - ty! can man re - sign thee, Once hav - ing felt thy

bid you rise! Your chil - dren, wives, and grand-sires hoar - y! Be - hold their  
gen - 'rous flame? Can dun-geons, bolts, and bars con - fine thee? Or whips thy

tears and hear their cries, Be - hold their tears and hear their cries!  
no - ble spir - it tame? Or whips thy no - ble spir - it tame?

## THE MARSEILLAISE.

Shall hate - ful ty - rants, mis - chiefs breed - ing, With hire - ling  
Too long the world has wept, be - wail - ing, That false - hood's

hosts, a ruf - fain band, Af - fright and des - o - late the land,  
dag - ger ty - rants wield; But free - dom is our sword and shield,

While peace and lib - er - ty lie bleed - ing! To arms, to arms, ye  
And all their arts are un - a - vail - ing! To arms, to arms, ye

brave! The he - ro's sword un - sheath! March on, march

on, all hearts re - solved On vic - to - ry or death.

# AUF WIEDERSEHN.

MEDELSSOHN.  
For Unison or 4 Voices.

*poco sostenuto.*

1. The law has been from a - ges past, From pre - cious ones that man holds fast,  
2. If you are giv'n a bud to - day, You place it in a vase a - way  
3. And hast thou one whom thou dost love, One dear - er than all else a - bove,

*pp* *mf*

There's part - ing, there's part - ing. And sure - ly in our life's ca - reer,  
Se - cure - ly, se - cure - ly. There blooms a rose at ear - ly dawn  
Thine on - ly, thine on - ly? Be - fore the rose - es bloom a - gain

*f* *pp* *mf rit.*

No sad - der word we ev - er hear, Than part - ing, than part - ing, yes, part - ing.  
But with - ers ere the day is gone, So sure - ly, so sure - ly, yes, sure - ly.  
For hap - py hours thou'lt sigh in vain, So lone - ly, so lone - ly, yes, lone - ly.

*f* *p*

4. Yet do not think that hope is vain; For we be - lieve,

*mf* *cres.* *f*

When of his friend one tak - eth leave, He well doth say "We'll meet a - gain,

## AUF WIEDERSEHN.

*p* *rit.*

Auf wie - - der - sehn! auf wie - - der - sehn!"

## DRINK TO ME ONLY WITH THINE EYES.

BEN JONSON.

Old Melody.

1. { Drink to me on - ly with thine eyes, And I will pledge with mine.  
Or leave a kiss with - in the cup, And I'll not ask for (Omit.) }

2. { I sent thee late a ros - y wreath, Not so much hon - 'ring thee,  
As giv - ing it a hope that there It could not with - er'd (Omit.) }

2

wine, The thirst that from the soul doth rise, Doth ask a drink di - vine;  
be; But thou there - on didst on - ly breathe, And send'st it back to me,

But might I of Jove's nec - tar sip, I would not change for thine.  
Since when it grows, and smells, I swear, Not of it - self, but thee.

## SAILING.

GODFREY MARKS.

*Con Spirito.*

1. Y'heave ho! my lads, the wind blows free, A pleas - ant gale is  
 2. The sail - or's life is bold and free, His home is on the  
 3. The tide is flow - ing with the gale, Y'heave ho! my lads, set

on our lee; And soon a - cross the o - cean clear Our gal - lant  
 roll - ing sea; And nev - er heart more true or brave, Than his who  
 ev - 'ry sail; The har - bor bar we soon shall clear; Fare - well once

*cres.*

barque shall brave - ly steer, But ere we part from England's shore to - night,  
 launch - es on the wave, A - far he speeds in dis - tant climes to roam,  
 more to home so dear, For when the tem - pest ra - ges loud and long,

A song we'll sing for home and beau - ty bright  
 With jo - cund song he rides the spark - ling foam. } Then here's to the sail - or, and  
 That home shall be our guid - ing star and song.

*ad lib.*

here's to the hearts so true, Who will think of him up - on the wa - ters blue!

# SAILING.

55

Sail - ing, sail - ing, o - ver the bound - ing main; For ma - ny a storm - y

wind shall blow, ere Jack comes home a - gain! Sail - ing, sail - ing, o - ver the bound - ing

main; For ma - ny a storm - y wind shall blow ere Jack comes home a - gain. *ad lib.*

## LONG LIVE OUR SCHOOL.

ER LEBE HOCH.

Folk Song.

Long live our school, our school so dear! Long live our school, our school so dear!  
Er le - be hoch, Er le - be hoch, Er le - be hoch, Er le - be hoch,

Long life, long  
Er le - be

Long life, Long life, long life, long life, Long may she live, our school so dear.  
Hoch, hoch, Er le - be hoch, hoch, hoch, Er le - be hoch, Er le - be hoch.

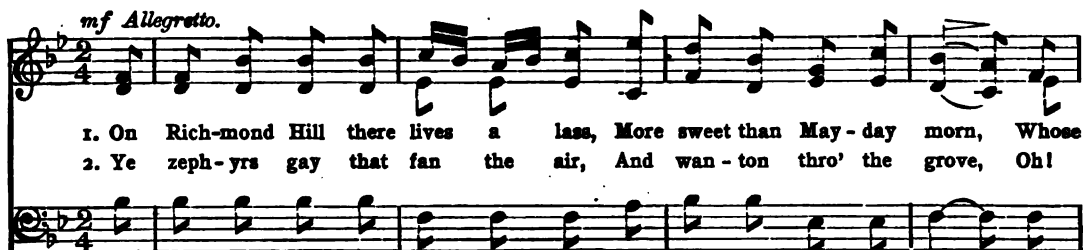
life,.....  
hoch, hoch, hoch.

# THE LASS OF RICHMOND HILL!

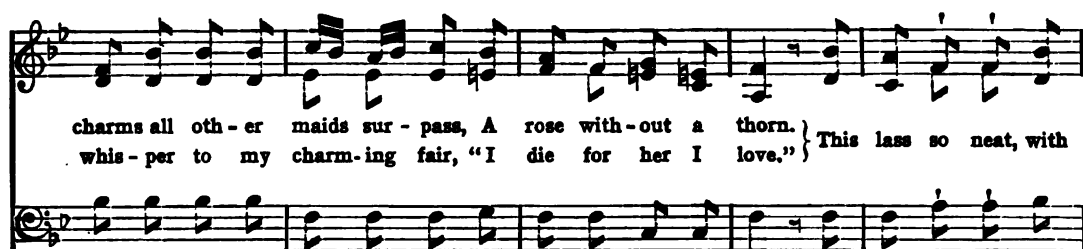
LEONARD McNALLY.

JAMES HOOK.  
Arr. for 1, 2, or 3 Voices.

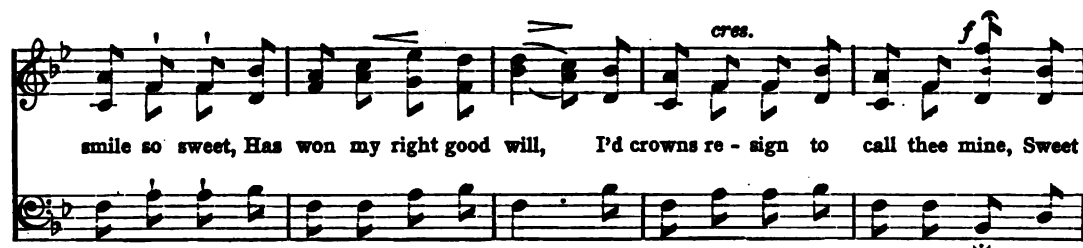
*mf Allegretto.*



1. On Rich-mond Hill there lives a lass, More sweet than May-day morn, Whose  
2. Ye zeph-yrs gay that fan the air, And wan-ton thro' the grove, Oh!

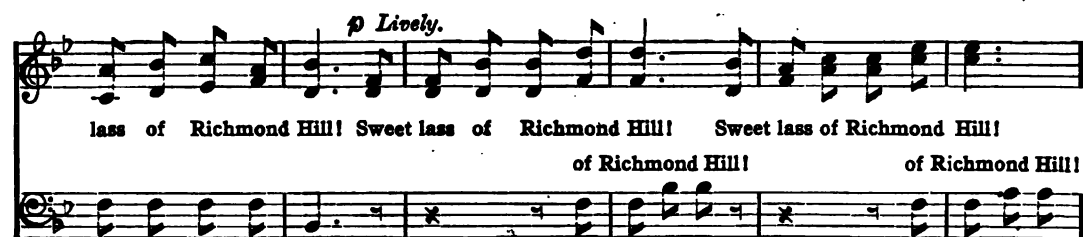


charms all oth-er maids sur-pass, A rose with-out a thorn. } This lass so neat, with  
whis-per to my charm-ing fair, "I die for her I love." }

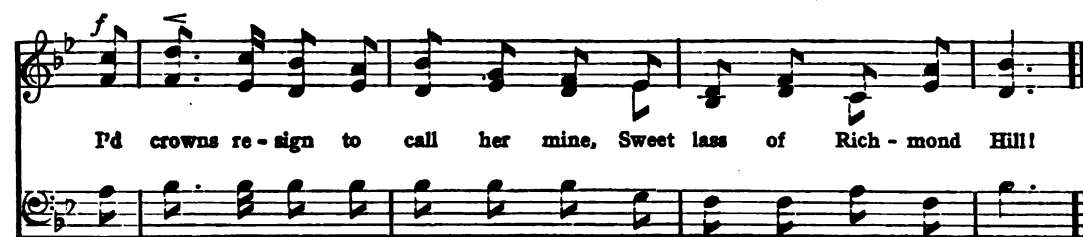


smile so sweet, Has won my right good will, I'd crowns re-sign to call thee mine, Sweet

*p Lively.*



lass of Richmond Hill! Sweet lass of Richmond Hill! Sweet lass of Richmond Hill!  
of Richmond Hill! of Richmond Hill!



I'd crowns re-sign to call her mine, Sweet lass of Rich-mond Hill!



## DIE LORELEI.

HEINRICH HEINE.

FR. SILCHER.

Arr. for 1, 2, 3 or 4 Voices.

1. Ich weiss nicht was soll es be - deu - ten, Dass ich so trau - rig bin;  
 2. Die schön - ste Jung - frau sit - zet Dort o - ben wun - der - bar,  
 3. Den Schif - fer im klei - nen Schif - fe Er - greift es mit wil - dem Weh;

Ein Mär - chen aus al - ten Zei - ten, Das kommt mir nicht aus dem Sinn.  
 Ihr gold - nes Ge - schmei - de blit - zet, Sie kämmt ihr gol - de - nes Haar;  
 Er schaut nicht die Fel - sen - rif - fe, Er schaut nur hin - auf in die Höh'.


Die Luft — ist kühl und es dun - kelt, Und ru - hig fließt der Rhein;.....  
 Sie kämmt es mit gol - de - nem Kam - me Und singt ein Lied da - bei;.....  
 Ich glau - be, die Wei - len ver - schlin - gen Am En - de Schif - fer und Kahn;.....

*cres.*  
 Der Gip - fel des Ber - ges fun - kelt Im A - bend - son - nen - schein.  
 Das hat ei - ne wun - der - sa - me, Ge - wal - tige Me - lo - del.  
 Und das hat mit ih - rem Sing - en Die Lo - re - lei ge - than.

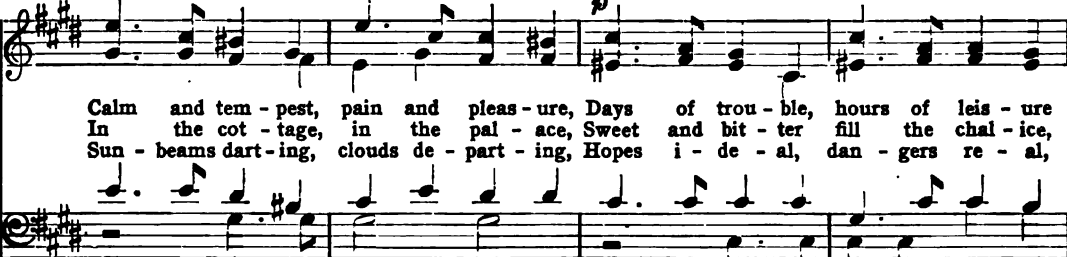
## FOR THE NEW YEAR.

MEDELSSOHN, Arr.  
Unison, three or four-part song.

*p* *Assai sostenuto.*

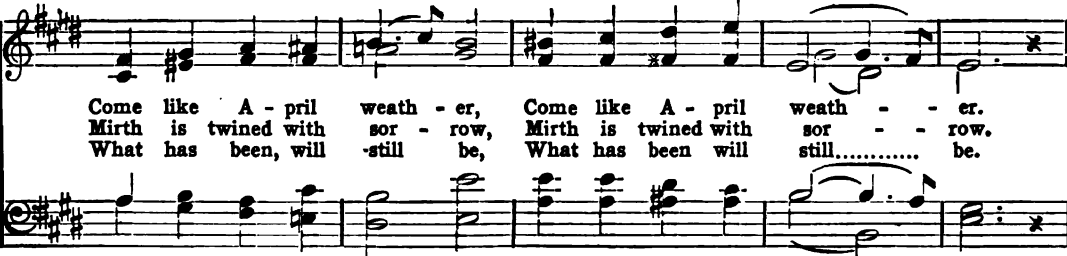


1. In the bos - om, joy and grief Ev - er cling to - geth - er;  
2. Where a show - er falls to - day, Flow'rs may bloom to - mor - row;  
3. Like the year just flown a - way, So this new year will be;



Calm and tem - pest, pain and pleas - ure, Days of trou - ble, hours of leis - ure  
In the cot - tage, in the pal - ace, Sweet and bit - ter fill the chal - ice,  
Sun - beams dart - ing, clouds de - part - ing, Hopes i - de - al, dan - gers re - al,

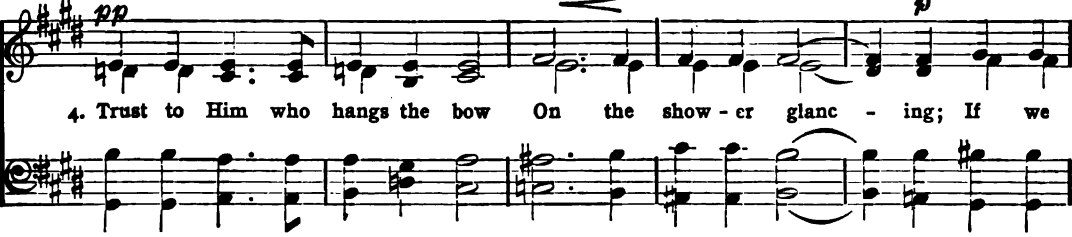
Calm and tem - pest, pain and pleas - ure, Days of  
In the cot - tage, in the pal - ace, Sweet and  
Sun - beams dart - ing, clouds de - part - ing, Hopes i -



Come like A - pril weath - er, Come like A - pril weath - er.  
Mirth is twined with sor - row, Mirth is twined with sor - row.  
What has been, will still be, What has been will still..... be.

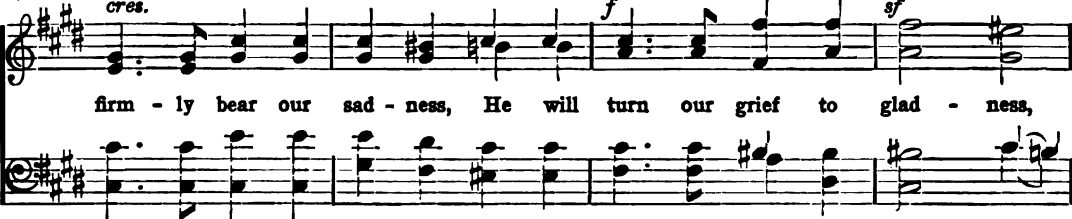
trou - ble, hours of lei - sure,  
bit - ter fill the chal - ice,  
de - al, dan - gers re - al,

*pp*



4. Trust to Him who hangs the bow On the show - er glanc - ing; If we

*cres.* *f* *sf*



firm - ly bear our sad - ness, He will turn our grief to glad - ness,

# FOR THE NEW YEAR.

59

*p*

In the days ad - vanc - ing, In the days ad - vanc - - ing.

## ODE TO JOY.

SCHILLER.

(NINTH SYMPHONY)

BEEHOVEN.

Arr. for 1 or 4 Voices.

*mf*

1. Hail, thee, joy! all hail di - vin - est Daugh-ter of E - ly - si - um,  
2. Joy! 'tis joy, the might-y lev - er Turns the wheel of life un - seen,

Oh! re - ceive us where thou shin - est, In thy fire - en - cir - cled dome.  
Moves with state - ly force for ev - er Na - ture's in - tri - cate ma - chine.

*f*

Bonds of cus - tom that di - vide us, At thy spell are burst a - gain, Where  
Draws the stream from hid - den sourc - es, Stirs the seed in earth con - fined, Rolls

..... thy charm - ed pin - ions hide us, Broth - ers love their broth - er - men.  
..... the sun a - long those cours - es, Which the seer.... may not find.

## HARK! HARK! THE LARK.

WM. SHAKESPEARE.

FR. SCHUBERT, Arr.  
Arr. for 1, 2, 3 or 4 Voices.*p Allegretto.*

Hark! hark! the lark at Heav'n's gate sings, And Phoebus 'gins a - rise, His

steeds to wa - ter at those springs, On chal - iced flow'rs that lies, On

chal - iced flow'rs that lies. And wink - ing Ma - ry - buds be - gin To

ope their gold - en eyes; With ev - 'ry thing that pret - ty is, My

la - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My

la - dy sweet, a - rise, a - rise, a - rise, My la - dy sweet, a -

# HARK! HARK! THE LARK.

61

rise, a - rise, a - rise, My la - dy sweet, a - rise.

ROBERT BURNS.

# AULD LANG SYNE.

Scotch.

Arr. for 1, 2, 3 or 4 Voices.

*Slow. p*

1. Should auld ac - quaint - ance be for - got, And nev - er brought to mind?  
 2. We twa ha'e run a - boot the braes, And pu'd the gow - ans fine;  
 3. We twa ha'e sport - ed i' the burn, Frae morn - in' sun till dine,  
 4. And here's a hand, my trust - y frien', And gie's a hand o' thine;

Should auld ac - quaint - ance be for - got, And days of auld lang syne?  
 But we've wan - dered man - y a wea - ry foot, Sin' auld lang syne.  
 But seas be - tween us braid ha'e roared, Sin' auld lang syne.  
 We'll tak' a cup o' kind - ness yet, For auld lang syne.

*Chorus. p*

For auld lang syne, my dear, For auld lang syne;

*Repeat chorus ff*

We'll tak' a cup o' kind - ness yet, For auld lang syne.

## GREETING.

MENDELSSOHN.

*Con moto.*

1. Wher-e'er my steps may  
2. I from the gar - - den

*Con moto.*

*p* *p*

wan - der, Thro' wood and mead-ow fair, I gaze with deep e -  
gath - er Sweet flow - ers bright and fine, And in - to gar - lands

mo - tion, O'er hill,..... and vale, and o - cean,..... Greet - ing thee ev - 'ry -  
wind them, With pleas - ant tho'ts I bind them, And greet - ings in - ter -

And

# GREETING.

63

where, twine, Greet-ing thee ev-'ry - where, Thee,..... greet-ing ev - 'ry-  
Greet - ings in - ter - twine, Thon - sand greet-ings in - ter-

Greet-ing thee ev-'ry - where, ev - - 'ry - - where,  
Greet - ings in - ter - twine, in - - ter - - twine,

where. twine. 3. To thee I dare not

give them, E'en that might give thee pain;. They soon a - gain must

## GREETING.

per - ish, They soon a - gain must per - ish, The love I may not

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment featuring a steady eighth-note pattern in the left hand and chords in the right hand.

cher - ish, Must yet in the heart re - main,..... Must yet in the heart re -

Must yet in the heart re - main, re - -

This system contains the next two staves. The vocal line continues with a fermata over the first 're - main'. The piano accompaniment includes a forte (*f*) dynamic marking and continues with the established rhythmic pattern.

main, Must in the heart re - main, Must in the heart re - main.

This system contains the final two staves. The vocal line concludes with the phrase 'Must in the heart re - main.' The piano accompaniment features a piano (*p*) dynamic marking and ends with a final chord.



# FAREWELL TO THE FOREST.

65

(Upper three voices may be sung as a 3-part song, with bass optional.)

MENDELSSOHN, arr.

*p Andante.*

1. Thou for - est broad and sweep - ing, Fair work of na - ture's God, Of all my joy and  
 2. Who right - ly scans thy beau - ty, A sol - emn word shall read, Of love, of truth and  
 3. Ah! soon must I for - sake thee, My own, my shel - t'ring home, In sor - row soon be -

*p* *cres.*

weep - ing, The con - se - crate a - bodel Yon world de - ceiv - ing ev - er,  
 du - ty, Our hope in time of need. And I have read them oft - en,  
 take me, In yon vain world to roam. And there the word re - call - ing,  
 Yon world de - ceiv - ing ev - er,  
 And I have read..... them oft - en,  
 And there the word..... re - call - ing,

Yon world de - ceiv - ing ev - er,  
 And I have read them oft - en,  
 And there the word re - call - ing,

*pp*

Mur - murs in vain a - larms, Oh, might I wan - der nev - er, From thy pro - tect - ing  
 Those words so true and clear, What heart that would not soft - en, Thy wis - dom to re -  
 Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall

Oh, might I wan - der nev - - - er, Oh,  
 What heart that would not soft - - - en, What  
 'Mid care and dan - ger fall - - - ing, 'Mid

From thy pro - tect - - - ing arms!  
 Thy wis - dom to re - vere?  
*dim.* No harm my soul shall reach.

*f* *p*

Oh, might I wan - - - der  
 arms! Oh, might I wan - der nev - er, From thy..... pro - tect - ing arms!  
 vere? What heart that would not soft - en, Thy wis - - - dom to re - vere?  
 reach, 'Mid care and dan - ger fall - ing, No harm..... my soul shall reach.

might I wan - der nev - - - er, From thy pro - tect - - - ing arms!  
 heart that would not soft - - - en, Thy wis - dom to re - vere?  
 care and dan - ger fall - - - ing, No harm my soul shall reach.

## THOU'RT LIKE A TENDER FLOWER.

(UNISON OR THREE VOICES.)

HEINE.

LISZT, arr.

First system of the musical score. It features three staves: two for voices and one for piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal staves begin with a whole rest, followed by a half note D5 marked with a 'p' (piano) dynamic. The piano accompaniment starts with a half note D4 marked with a 'p' dynamic, followed by a half note E4 marked with a 'pp' (pianissimo) dynamic. The lyrics 'Thou'rt like a ten-der' are written below the vocal staves.

Second system of the musical score. The vocal staves continue with the lyrics 'flow - er, So pure, so fair to see; I...'. The piano accompaniment provides harmonic support with chords and moving lines. The key signature and time signature remain consistent.

Third system of the musical score. The vocal staves conclude with the lyrics 'look on thee, and long - - ing Comes o'er my heart for thee.' The piano accompaniment continues with sustained chords and melodic fragments. The key signature and time signature remain consistent.

# THOU'RT LIKE A TENDER FLOWER.

67

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a rest followed by the lyrics "I would that my hands on thy". The piano accompaniment includes a *dolciss.* (dolcissimo) marking over a series of chords and a melodic line in the right hand.

I would that my hands on thy

*dolciss.*

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "fore - - head, Might lie in si - lent prayer;". The piano accompaniment features a *cres.* (crescendo) marking and continues with chords and a melodic line in the right hand.

fore - - head, Might lie in si - lent prayer;

*cres.*

The third system concludes the piece. The vocal line includes the lyrics "That God may for - ev - er Keep thee so sweet, so". The piano accompaniment includes *rit.* (ritardando) and *smorz.* (smorzando) markings, leading to a final chord. The piano part also includes *pp* (pianissimo) markings.

That God may for - ev - er Keep thee so sweet, so

*rit.* *smorz.* *pp*

## THOU'RT LIKE A TENDER FLOWER.

pure,..... so fair.

pure, so fair.

dim. pp ppp

This musical score is for a piece titled 'THOU'RT LIKE A TENDER FLOWER.' It features three staves. The top two staves are for voices, with lyrics 'pure,..... so fair.' and 'pure, so fair.' respectively. The bottom staff is for piano accompaniment, marked with 'dim.', 'pp', and 'ppp' dynamics. The key signature has two sharps (F# and C#), and the time signature is 4/4.

## THE RHINE-RAFT SONG.

(FOR ONE, THREE OR FOUR VOICES.)

FREDERICK ENOCH.

CIRO PINSUTI.

*mf Allegretto moderato.*

1. Forth from the i - cy.. foun - tains Flows the gi - ant Rhine, Where a -  
 2. On.... in shine and shad - ow, By the vine - yard bower, Past the  
 3. On,.... and on - ward flow - ing, Past the reed - y land, Where the

down.... the moun-tains Falls the for - est pine; Where the pine is  
 corn - - land mead - ow, On by town and tower; On the might - y  
 sea - - wind blow - ing, Drifts the gold - en sand; Till the stream re -

*mf* *p*

This musical score is for 'THE RHINE-RAFT SONG.' It is arranged for one, three, or four voices and piano accompaniment. The tempo is 'Allegretto moderato' and the dynamic is 'mf'. The score includes three verses of lyrics. The piano part features a steady accompaniment with occasional accents. The key signature has two sharps (F# and C#), and the time signature is 2/4.

# THE RHINE-RAFT SONG.

69

fall - ing, Flash - ing waves a - mong, First to ech - o call - ing,  
riv - er Broad - ens deep and strong, While to ech - o ev - er  
joi - ces, O - cean waves a - mong— There, from fare - well voi - ces,

Rings the Rhine-raft song,... The Rhine, the Rhine, the Rhine - - raft  
The Rhine, the Rhine, the Rhine -

song, Rings... the Rhine, the Rhine - raft song.  
- raft song,

## NEAREST AND DEAREST.

TUSCAN FOLK-SONG.

CARACCILO.

*Alto.* *Sopr.*

*pp*

1. On Mon-day morn I think my love is dear - est, And yet when  
2. Now Fri-day's here, I think my love is sweet - est, Yet Sat - ur -

*Alto.*

Tues-day comes my love is dear - er; On Wedn'sday too, one tri - fle, quite the mer - est,  
day we've vow'd shall be the one day, When Sunday comes we walk in all our neat - est,

*Sopr.* *S. & A.*

Then Thurs-day brings my dar-ling one day near - er. Then thou art near - er,  
Ah, yes, my love is near - er, dear - er, Sun-day. Then thou art near - est,

*Bass.*

*(Inst.)*

Then thou art dear-er! } Ah!.....  
Then thou art dear-est! }

Then thou art near - est, near - est,

## NEAREST AND DEAREST.

*rit. ef*

Then thou art dear - est, dear - est!

*a tempo*

## LAURIGER HORATIUS.

*May be sung by three upper voices.*

1. Lau - ri - ger Ho - ra - ti - us, Quam dix - is - ti ve - rum,  
 2. Cres - cit u - va mol - li - ter, Et pu - el - la [cres - cit;  
 3. Quid ju - vat ae - ter - ni - tas No - mi - nis, a - ma - re

Fu - git Eu - ro ci - ti - us, Tem - pus e - dax re - rum,  
 Sed po - e - ta tur - pi - ter, Si - ti - ens ca - nes - cit.  
 Ni - si ter - rae fi - li - as Li - cet, et po - ta - re!

## Chorus.

U - bi sunt, O, po - cu - la, Dul - ci - o - ra mel - le,

Rix - ae, pax et os - cu - la, Ru - ben - tis pu - el - lae

# I HEAR THE SOFT NOTE.

W. S. GILBERT.

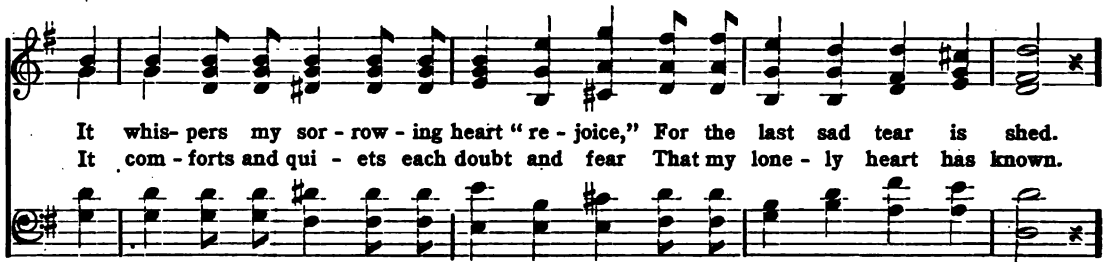
"Patience." A. SULLIVAN, arr.

*Andante.*

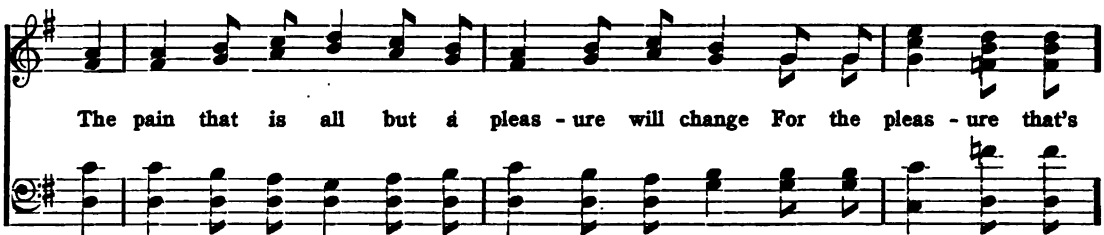
*(Bass and tenor optional.)*



1. I hear the soft note of the ech - o - ing voice, Of an old, old love long dead,  
2. So sol-emn - ly, sweet-ly it falls on my ear That I scarce may note the tone,



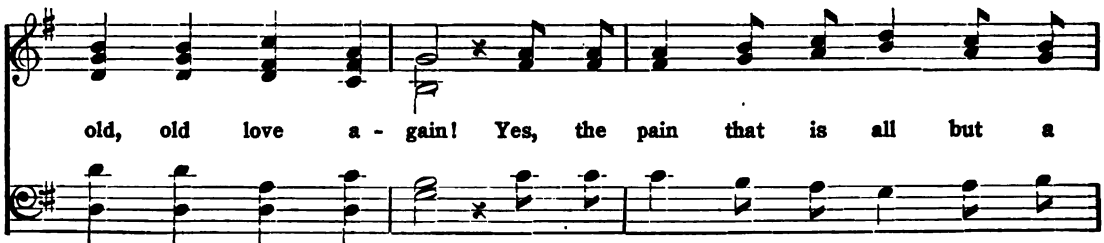
It whis-pers my sor - row - ing heart "re - joice," For the last sad tear is shed.  
It com - forts and qui - ets each doubt and fear That my lone - ly heart has known.



The pain that is all but a pleas - ure will change For the pleas - ure that's



all but pain, And nev - er, oh, nev - er, this heart will range From that



old, old love a - gain! Yes, the pain that is all but a



## I HEAR THE SOFT NOTE.

pleas - ure will change For the pleas - ure that's all but p in, And

nev - er, oh, nev - er this heart will range From that old, old love a -

h, nev - - - er, oh, nev - - - er this  
gain! Oh, nev - er, oh, nev - er this heart, this heart will range From that

heart will..... range, oh, nev - - - er, oh,  
old, old love a - gain! oh, nev - er, oh, nev - er this heart, oh,

nev - er this heart will range From that old, old love a - gain!

## DISCOVERY.

(LANDERKENNUNG.)

B. BJÖRNSON, tr.

EDW. GRIEG, Op. 31.

Arr. by F. R. RIX, with optional Bass.

*mf* 1. It was King O - laf Tryg - va - son, Sail - ing o'er the wild North sea;  
*mf* 2. And it was O - laf Tryg - va - son, Vain - ly search - ing where to land;  
*pp* 3. And it was O - laf Tryg - va - son, Sud - den - ly be - held this sight.  
*f* 4. Spring with its beau - ty filled the land, Songs of birds were sound - ing there,

*cres.* Seek - ing to find a glo - rious coun - try, His King - dom new to be.  
*mf* High was the sea that all his wish - es Shat - tered up - on the strand;  
 Tem - ples and might - y build - ings ris - ing, Shin - ing in pur - est light.  
 Far o'er the sea fierce storms were rag - ing, Here ver - nal was the air; (Omit to 4.)

*p* 1, 2, 3 Then, like a dream sur - pris - ing! What is that which ap - pears thro' mists a -  
 Then cried a sail - or, cheer - ing, "Lo! I see thro' the clouds white peaks ap -  
 Then, like a King vic - to - rious, O - laf en - tered with joy that coun - try

ris - ing?  
 pear - ing.  
 glo - rious.

*p* 4 *piu lento* Or - gans and bells were peal - ing, Then King O - laf spoke, *dim.* In rap - ture

(The full accompaniment may be obtained at music stores.)

kneel - ing,..... In rap - ture kneel - - ing!

*pp*

4

1st time SOLO, BARITONE, OR ALTO.

2d time CHORUS.

*Andante religioso.*

Here shall be our King - dom found - ed, Where the light shines forth un -

*p*

bound - ed. Hearts are grate - ful, Times are fate - ful, While to God we give the

*p*

glo - ry. May our faith a - bide for - ev - er, And from Him be

*pp* *cres.*

*piu moto*

*cres.*

## DISCOVERY.

part - ed nev - er! May our souls with trust un-bend - ing, Serve Him with a love un -

*Repeat Chorus f. (Unison.)* *Voices & Inst. ff Divisi.* *Lento.*

end - ing. On, for God! On, for God!

## DAYBREAK.

LONGFELLOW.

F. WAY. \*Arr. by F. R. R.  
Bass and Tenor optional.*Moderato.*

1. A wind came up, came out of the sea, And said, "O mists, make room for me."  
2. It said un - to the for - est "Shout, Hang all your leaf - y ban - ners out,"

It hailed the ships and cried, "Sail on, Ye mar - i - ners, the night is gone,"  
It touched the wood - bird's fold - ed wing, And said, "O bird, a - wake and sing,"

\*May be sung by three (upper) unchanged voices, and using small notes in tenor, by mixed voices omitting lower alto.

# DAYBREAK.

77

And hur - ried, land - ward, far a - way, Cry - ing, "A - wake, it is the day."  
And o'er the farms, "O chan - ti - cler, Your cla - rion blow, the day is near."

*Slower*

3. It whis - pered to the fields of corn, "Bow down and hail the com - ing morn."

A - wake O bell!.....

It shout - ed thro' the bel - fry tow'r, A - wake, O.... bell! Pro - claim the

*pp Solemnly.*

hour, Pro - claim the hour." It crossed the churchyard with a sigh,

*pp*

And said, "Not yet, not yet, in qui - et lie."

# NOW TO THE BANQUET.

W. S. GILBERT.

"Sorcerer." A. SULLIVAN.

Arr. (Bass and Tenor optional, by using small notes.)

Now to the ban - quet we press, Now for the eggs and the ham!

Now for the must - ard and cress, Now for the straw - ber - ry jam! Now for the

tea of our host! Now for the rol - lick - ing bun, Now for the muf - fins and

toast, And now for the gay Sal - ly Lunn! The eggs and the ham And the

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn!

# NOW TO THE BANQUET.

79

eggs..... and the ham.....

The eggs and the ham And the straw-ber-ry jam, The rol-lick-ing bun And the

gay Sal-ly Lunn! The eggs and the ham And the straw-ber-ry jam, And the

gay Sal-ly Lunn! The eggs and the ham And the straw-ber-ry jam, And the

rol-lick-ing bun. The rol-lick-ing bun And the gay Sal-ly Lunn, And the

rol-lick-ing bun. The rol-lick-ing bun And the gay Sal-ly Lunn, And the

straw-ber-ry jam, jam, bun, jam, bun, Oh, the straw-ber-ry, straw-ber-ry

straw-ber-ry jam, jam, bun, jam, bun, Oh, the straw-ber-ry, straw-ber-ry

jam, bun, jam, bun, jam, Oh! ..... the rol-lick-ing, rol-lick-ing bun!

jam, bun, jam, bun, jam, Oh! ..... the rol-lick-ing, rol-lick-ing bun!

## THE MAGNET AND THE CHURN.

W. S. GILBERT.

"Patience." A. SULLIVAN.

Solo or Semi-Chorus.

(Bass and Tenor optional.)

1. A mag - net hung in a hard-ware shop, And all a - round was a lov - ing crop  
 2. And iron and steel ex - pressed sur-prise, The nee - dles opened their well-drill'd eyes,

Of scissors and nee - dles, nails and knives, Of - fer-ing love for all their lives;  
 The pen - knives felt shut up, no doubt, The scissors declared themselves "cut out;"

But for i - ron the mag - net felt no whim,  
 The... kettles they boil'd with rage, 'tis said,

Tho' he charm - ed iron, it charm'd not him.  
 While... ev - 'ry nail went off its head;

From nee - dles and nails and knives he'd turn, For he'd set his love..... on a sil - ver  
 And hith - er and thith - er be - gan to roam Till a hammer came up..... and.. drove them



## THE MAGNET AND THE CHURN.

Chorus.

Solo.

churn!  
home.

A sil-ver churn!  
It drove them home.

A sil-ver churn!  
It drove them home.

Solo.

His most aes-thet-ic, Ver-y mag-net-ic, Fan-cy took this turn;  
While this mag-net-ic, Per-i-pa-tet-ic Lover he lived to learn,

If I can whee-dle A knife or a nee-dle, Why not a sil-ver churn?"  
By no en-deav-or Can mag-net.... ev-er At-tract a..... sil-ver churn!

Chorus.

His most aes-thet-ic, Ver-y mag-net-ic, Fan-cy took this turn;  
While this mag-net-ic, Per-i-pa-tet-ic Lover he lived to learn,

"If I can whee-dle A knife or nee-dle, Why not a sil-ver churn?"  
By no en-deav-or Can mag-net ev-er, At-tract a.... sil-ver churn!

## THE NIGHT-BELLS.

CHAS. VINCENT.

Arr. by F. R. RIX.

*Allegretto.*

*p* Una corda *cres. dim. e rit.* Hark! I hear the night - bells ring - ing,

The first system of the musical score for 'The Night-Bells'. It features a treble and bass staff in 4/4 time. The treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The bass staff provides a harmonic accompaniment with a half note G3, followed by quarter notes A3, B3, and a half note C4. The tempo is marked 'Allegretto'.

Hark! the storm sprites, *p*  
Can it be the storm-sprites sing - - ing? Gai - ly danc-ing thro' the gloam-ing,

The second system of the musical score. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B4, A4, and a half note G4. The bass staff continues the accompaniment with a half note D3, followed by quarter notes C3, B2, and a half note A2. The tempo remains 'Allegretto'.

*p* Soft - ly to the wind's low moan - ing  
Soft - ly moan - ing, Can it be the bells are ring - ing

The third system of the musical score. The treble staff continues the melody with a half note F4, followed by quarter notes E4, D4, C4, and a half note B3. The bass staff continues the accompaniment with a half note F3, followed by quarter notes E3, D3, and a half note C3. The tempo remains 'Allegretto'.

*f* ring-ing cheer - i - ly?  
*rit.* *a tempo.*  
cheer - - i - - ly?

The fourth system of the musical score. The treble staff continues the melody with a half note A3, followed by quarter notes G3, F3, E3, and a half note D3. The bass staff continues the accompaniment with a half note A2, followed by quarter notes G2, F2, and a half note E2. The tempo remains 'Allegretto'.

# THE NIGHT BELLS.

83

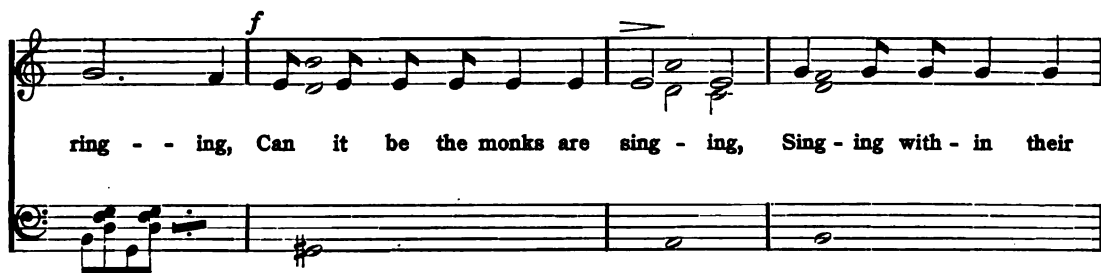
*Alto. mf*



Hark! I hear the night - bells

*mf*

*f*



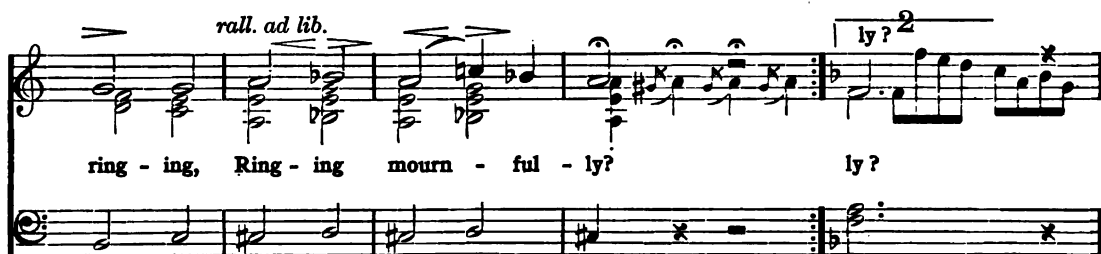
ring - - ing, Can it be the monks are sing - ing, Sing - ing with - in their

*rit.* *mf a tempo.*



clois-ter'd fold The sol - emn mu - sic as of old? Can it be their bells are

*rall. ad lib.* *ly? 2*



ring - ing, Ring - ing mourn - ful - ly? ly?

*Alto.* *pp dim.*



Hark!..... I hear the night - bells

*Bass.* Hark! I hear the

## THE NIGHT-BELLS.

Hark!..... I hear the night-bells ring - - - - -  
*Sopr.*

ring - - - - ing. Hark! hark!

night - bells Hark! I hear the night - bells.

ing, Can it be the an-gels sing - ing?

Can it be the an-gels sing - ing? Can it

Can it be the an - - gels ? Can it

Can it be the an-gels sing - ing?

be the an - - gels sing - ing?

be the an - - gels sing - ing?

Sing - ing in the bright'ning East The ad - vent of their great High Priest?

The ad - vent of their great High Priest?

Singing in the East The ad - vent of their great High Priest?

# THE NIGHT-BELLS.

85

Can it be His bells that are ring - - - ing,

Can it be His..... bells that are ring - - - ing,

Can it be His..... bells that are ring - - - ing,

Her - ald - ing the day? *ff* Her-ald-ing the day!

Her - ald - ing the day? the day? Her-ald-ing the day, the day!

# SILENT NIGHT, HOLY NIGHT.

M. HAYDN.

Si - lent night, ho - ly night! All is calm, all is bright Round yon vir - gin  
Stil - le Nacht, heil - 'ge Nacht! Al - les schlaft, ein - sam wacht Nur das trau-te hoch -

moth - er and child. Ho - ly In - fant, so ten - der and mild,  
hei - li - ge Paar. Hol - der Kna - be im lo - cki - gen Haar,

Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.  
Schlaf in himm - li - scher Ruh', Schlaf in himm - li - scher Ruh'.

# I HAVE LOST MY EURIDICE.

CHE FARO SENZA EURIDICE.

Famous air from the opera "Orpheus," GLUCK.

Arr. by F. R. RIX, for Sopr. alone, for Sopr. and Alto, or Sopr. Alto and Bass.

I have lost my Eu - - - ri - di - ce,  
*Andante espressivo.*

I have lost my Eu - ri - di - ce, Nothing e - quals now my grief,  
I have lost my Eu - ri - - di - ce,

Hope nor madd'ning un - be - lief,

Nor madd'ning un - be - lief, noth - ing comes to my re - lief.  
Hope nor

Eu - ri - di - ce!

Noth - ing comes to my re - lief. Eu - ri - di - ce! Eu - ri - di - ce! Oh,  
Oh,

an - swer! Oh! an - swer!

Oh, an - - - - - swer! 'Tis thy

Oh! an - - - - - swer!

lov - er, thy faith - ful lov - er, Let his voice thy haunts dis - cov - er, thy haunts dis - cov - er.

# I HAVE LOST MY EURIDICE.

87

*Alto.*

Eu-ri - di - ce! Eu-ri - di - ce! Such fearful an - guish makes me to

(Inst.)

*Sopr. & Alto.*

lan - guish With grief op-pressed; Ah! what tor-ments, tor - ments now in - vade!

*Bass.*

What torments! tor - ments now in - vade!

I have lost my Eu - ri - di - ce. Nothing

I have lost Eu-ri - di - ce. Nothing e-quals now my grief, Hope nor

I have lost my Eu - ri - di - ce. Hope nor

madd'ning un - be - lief, Noth-ing comes to my re - lief, Hope nor madd'ning un-be - lief,

un - be - lief, Hope nor un-be - lief,

Noth-ing comes to my re - lief, To my re - lief, to my re - lief.

## TOREADOR SONG.

"Carmen." G. BIZET, arr. by F. R. RIX.

Tr. by F. R. R.

May be sung by men's voices, or by unchanged voices, unison or parts.

1. Sol - diers brave, your kind - ness, an - swer claim - - - ing, We  
2. Sud - den - ly the noise is si - - - lenced, the noise is

greet with pleas - ure, com-rades gay and bold;.. Yes, we To - re - ros,  
si - - - lenced. What can the mat-ter be?... Then comes the an - swer,

With ar - dor flam - ing,... Feel de - light and thrill with joy When  
then comes the an - swer;.. Swift a might - y bull bounds forth, ...

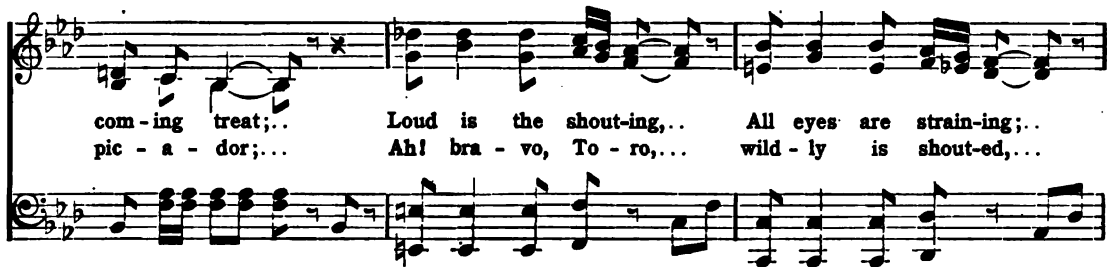
we com - bat be - hold..... 'Tis a fes - - tal day, the  
strong and..... free..... On he flies! He strikes his

seats are crowd - ed full with ea - ger throngs... to view the  
en - e - mies, A horse is o - ver - thrown, With him falls a

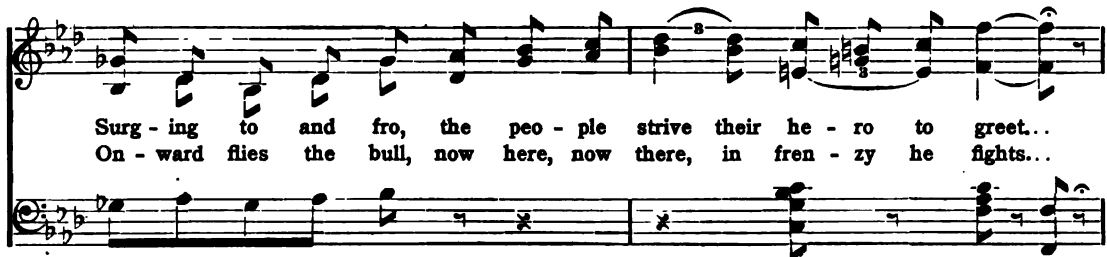


## TOREADOR SONG.

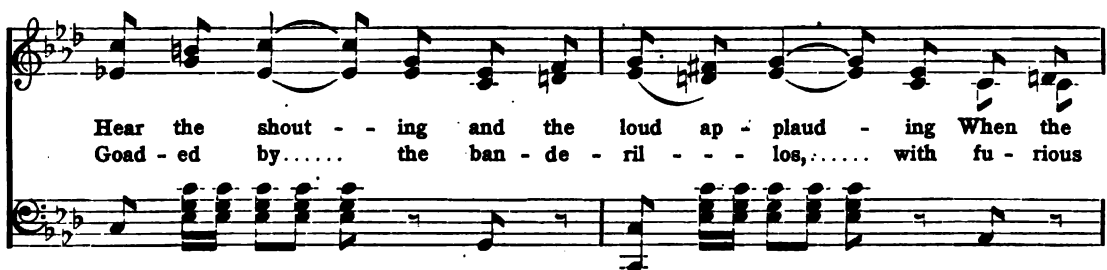
89



com-ing treat;... Loud is the shout-ing... All eyes are strain-ing;...  
pic - a - dor;... Ah! bra - vo, To - ro,... wild - ly is shout-ed,...



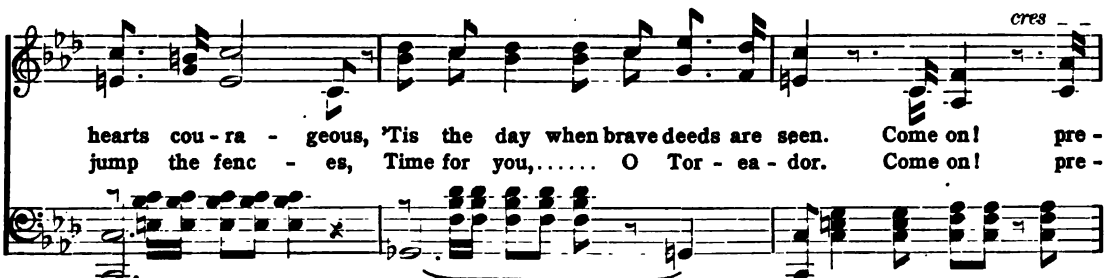
Surg - ing to and fro, the peo - ple strive their he - ro to greet...  
On - ward flies the bull, now here, now there, in fren - zy he fights...



Hear the shout - - ing and the loud ap - plaud - ing When the  
Goad - ed by..... the ban - de - ril - - - los,..... with fu - rious



bull leaps out and stands with haught-y mien!.. 'Tis in - deed... the fete of  
looks he comes; the ring is red with gore!.. Ter - ri - fied.... all try to



hearts cou-ra - geous, 'Tis the day when brave deeds are seen. Come on! pre -  
jump the fenc - es, Time for you,..... O Tor - ea - dor. Come on! pre -

## TOREADOR SONG.

*cen* *do.* *ff* *S. A. dim.*

pare! On guard! be - ware! ... Ah!.....

T.B.

*p*

Tor - e - a - dor, be care - - - full!..... Tor - e - a - dor!.....

care - full! care - full!

Tor - e - a - dor!... Know this, to help thee in thy val - iant fight,....

Know this that to help thy fight, One

One heart is fond - ly prayer - ful,..... For thee that true one waits,

heart is fond - ly prayer - ful,.. For

thee, Tor - e - a - dor!..... For thee that true one waits. waits.

thee, For thee, thee.

# THE LOST CHORD.

ADELAIDE A. PROCTOR.

ARTHUR SULLIVAN.

Unison or \*3 Voices.

*Andante moderato.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a more rhythmic accompaniment. Dynamics include *cres.*, *f*, and *dim.*. Pedal marks (*Ped.*) and asterisks (\*) are present.

Seat - ed one day at the or - gan, I was wea - ry and ill at

*Accomp. with closed lips.*

The first system of the song features a vocal line and a piano accompaniment. The piano part is marked *p* and includes a *Ped.* mark. The vocal line is written in a single staff.

case, And my fin - gers wan - dered i - dly O - ver the nois - y keys; I

The second system continues the vocal and piano accompaniment. The piano part includes a *Ped.* mark and an asterisk (\*).

know not what I was play - ing, Or what I was dream-ing then, But I

The third system concludes the vocal and piano accompaniment. The piano part includes *cres.* and *dim.* markings.

\*Three Voices by us'ng small notes.

## THE LOST CHORD.

struck one chord of mu - sic Like the sound of a great A - men, Like the

*cres.* *f*

*p* *cres.*

sound of the great..... A - men.

*poco rall.* *dim.*

*dim.* *p* *cres.* *f*

*Ped.* \* *Ped.* \*

It flood - ed the crim - son twi - light, Like the

*dim.* *p*

close of an an - gel's Psalm, And it lay on my fev - er'd spir - it, With a

*dim.*

*cres.* *dim.*

# THE LOST CHORD.

93

*cres.*

touch of in - fi - nite calm; It qui - et - ed pain and sor - row, Like

*cres.*

*dim.*

love o - ver - com - ing strife; It seem'd the har - mo - nious ech - o From

*dim. p*

*tranquillo sempre.*

our dis - cord - ant life; It link'd all per - plex - ing mean - ings In - to

*p tranquillo.*

*poco a poco piu animato.*

one per - fect peace, And trembled a - way in - to si - lence, As

*cres. animato.*

*Ped.*

## THE LOST CHORD.

*agitato.*  
 if it were loth to cease. I have sought, but I seek it  
*f*  
*f* *agitato.*  
*Ped.* \*

vain - ly, That one lost chord div - ine, Which  
*Ped.* \*

came from the soul of the or - gan, And en - ter'd in - to

*grandioso.*  
*f* UNISON.  
 mine. It may be that Death's bright an - gel Will.  
*cres. molto rit.* *f* *ff*  
*Ped.* \* *Ped.* \*

# THE LOST CHORD.

95

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "speak in that chord a - gain; It may be that on - ly in Heav'n I shall". The piano accompaniment (grand staff) features a series of chords. Pedal points are indicated by "Ped." and asterisks. Dynamic markings include *sempre.* and *ff*.

Musical score for the second system. The vocal line contains the lyrics: "hear that grand A - men; It may be that Death's bright an - gel Will". The piano accompaniment continues with chords and pedal points. Dynamic markings include *sf*.

Musical score for the third system. The vocal line contains the lyrics: "speak in that chord a - gain; It may be that on - ly in Heav'n I shall". The piano accompaniment features a series of chords. Pedal points are indicated by "Ped." and asterisks. Dynamic markings include *ff*, *rit.*, and *con grand forza.*.

Musical score for the fourth system. The vocal line contains the lyrics: "hear that grand A - men.....". The piano accompaniment features a series of chords. Pedal points are indicated by "Ped." and asterisks. Dynamic markings include *a tempo.* and *rallentando.*.

## THE CURFEW.

LONGFELLOW.

T. ANDERTON.

*mf* *p* *cres.*

1. Sol - emn - ly, mourn - ful - ly, deal - ing its dole, The cur - few bell is be - gin - ning to  
book is com - plet - ed and clos'd like the day; And the hand that has writ - ten it lays it a -

*f*

toll, Cov - er the em - bers and put out the light; Toil comes with the morn - ing and  
way. Dim grow its fan - cies, for - got - ten they lie; Like coals in the... ash - es they

*p* *pp*

rest with the night, Dark grow the win - dows and quenched is the fire; Sound  
dark - en and die, Song sinks in - to si - lence, the sto - ry is told, The

*mf legato.*

fades in - to si - lence, all foot - steps re - tire, No voice in the cham - bers, no  
win - dows are dark and the hearth - stone is cold; X Dark - er and dark - er the

*Rit.* *Fine.*

sound in the hall!... } Sleep and ob - liv - i - on reign o - ver all! 2. The  
black shad - ows fall;... }



# WHEN THE FOEMAN.

97

W. S. GILBERT.

(POLICEMEN'S CHORUS.)

„Pirates.” A. SULLIVAN.

Ta - ran - ta -



When the foe - man bares his steel! Ta - ran - ta -

ra, ta - ran - ta - ra, Ta - ran - ta - ra;



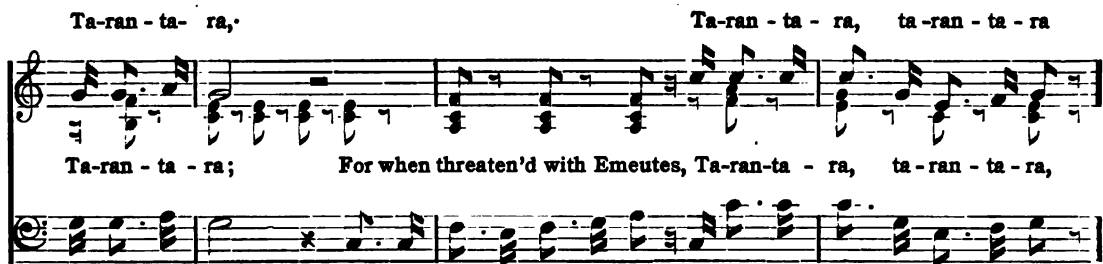
ra, ta - ran - ta - ra, We un-com - fort - a - ble feel! Ta - ran - ta - ra; And we

Ta - ran - ta - ra ta - ran - ta - ra,



find the wis - est thing, Ta - ran - ta - ra, ta - ran - ta - ra, Is to slap our chest and sing,

Ta - ran - ta - ra, Ta - ran - ta - ra, ta - ran - ta - ra



Ta - ran - ta - ra; For when threaten'd with Emeutes, Ta - ran - ta - ra, ta - ran - ta - ra,

Ta - ran - ta - ra,



And your heart is in your boots, Ta - ran - ta - ra, There is noth - ing brings it round

## WHEN THE FOEMAN.

Ta-ran - ta - ra, ta - ran - ta -

Like the trumpet's martial sound, Like the trumpet's mar-tial sound, Ta-ran - ta - ra, ta - ran - ta -

ra,

ra, ta - ran - ta - ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, Ta - ran - ta -

Ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

ra, ta - ran - ta - ra, ta - ran - ta - ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

ra, Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ta - ran - ta - ra.

ra,

*Sopr.*

Go, . . . . ye he - roes, go . . . . . to glo - ry, Though . . . ye die in com - bat

# WHEN THE FOEMAN.

99

glo - - - ry! Ye shall live in song..... and sto - ry,

The first system of musical notation for the song 'When the Foeman'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'glo - - - ry! Ye shall live in song..... and sto - ry,' are written below the treble staff. The bass staff provides a harmonic accompaniment with chords and single notes.

Go ..... to im - mor-tal - i - ty, Go to death..... and go to

The second system of musical notation. The melody continues in the treble staff, with lyrics 'Go ..... to im - mor-tal - i - ty, Go to death..... and go to' written below. The bass staff continues with accompaniment.

slaugh - ter; Die,..... and ev - 'ry Cor - nish daugh - ter, With her

The third system of musical notation. The melody continues in the treble staff, with lyrics 'slaugh - ter; Die,..... and ev - 'ry Cor - nish daugh - ter, With her' written below. The bass staff continues with accompaniment.

tears..... your graves shall wa - - ter! Go, ye he - roes, go and

The fourth system of musical notation. The melody continues in the treble staff, with lyrics 'tears..... your graves shall wa - - ter! Go, ye he - roes, go and' written below. The bass staff continues with accompaniment.

die! Go, ye he - roes, go and die! Go, ye he - roes, go and die! Though to

The fifth system of musical notation. The melody continues in the treble staff, with lyrics 'die! Go, ye he - roes, go and die! Go, ye he - roes, go and die! Though to' written below. The bass staff continues with accompaniment.

## WHEN THE FOEMAN.

Ta-ran-ta - ra, ta-ran-ta-ra,  
us its ev-i-dent, Ta-ran-ta - ra, ta-ran-ta-ra, These at-ten-tions are well meant,

Ta-ran-ta - ra;  
Ta-ran-ta - ra; Such ex-pres-sions don't ap-pear, Ta-ran-ta -

ra, ta-ran-ta-ra;  
ra, ta-ran-ta-ra; Cal-cu-lat-ed men to cheer, Ta-ran-ta - ra, Who are

Ta-ran-ta - ra, ta-ran-ta -  
going to meet their fate In a high-ly nerv-ous state; Ta-ran-ta - ra, ta-ran-ta -

ra, ta-ran-ta - ra;  
ra, ta-ran-ta - ra; Still to us it's ev-i-dent These at-

# WHEN THE FOEMAN

101

Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, . . . . .

ten-tions are well meant, Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra.

*Allo.*

Go . . . . . and do your best . . . . . en-deav-or, And . . . . . be-fore all links we

sev - - - - er, We . . . . . will say fare - well . . . . . for-ev - er;

Go to glo - ry and the

Go to glo - ry and the grave,

grave,

For your foes are fierce and ruthless, False, un - mer - ci - ful and truthless;

## WHEN THE FOEMAN.

Young and ten - der, old and tooth-less, All in vain their mer - cy crave!

*Sra.....*

We ob - serve too great a stress On the

risks that on us press, And of ref - er - ence a lack, To our chance of com - ing back;

Still, per - haps, it would be wise Not to carp or crit - i - cise, For it's

ver - y ev - i - dent These at - ten - tions are well meant; Yes, it's ver - y ev - i - dent

These at - ten - tions are well meant, Ev - i - dent, yes, well meant, Ev - i - dent, Ah, yes, well

Go ..... ye he - roes, go ..... to glo - ry!

meant! Go, ye he - roes,

When the foe-man bares his steel, Ta-ran - ta - ra, ta-ran - ta - ra, We un -

'Though.. ye die in com - bat glo - ry, ye..... shall live in

go ..... to glo - ry! ye shall

com-fort-a - ble feel, Ta-ran - ta - ra! And we find the wis - est thing, Ta-ran-ta-

song..... and sto - ry! Go..... to im - mor - tal - i - ty!

ye shall live in sto - ry,

ra, ta-ran - ta - ra, Is to slap our chests and sing, Ta - ran - ta - ra,

Go to death, ..... and go to slaugh - ter; Die, and

For when threaten'd with Emeutes, Ta-ran - ta - ra, ta-ran - ta - ra, And your

## WHEN THE FOEMAN.

Die,..... and ev-'ry Cor-nish  
 ev - - - 'ry Cor - nish daugh-ter, With her tears your grave shall  
 heart is in your boots, Ta-ran-ta - ra! There is noth-ing brings it round Like the

wa - - - ter! Go, ye he - roes, go and die! Ta-ran - ta - ra, ta-ran - ta -  
 trum-pet's mar-tial sound, Like the trum-pet's mar - tial sound,

he - - roes, go to im - mor - tal - i - ty! Go, ye  
 ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra ta - ran - ta -  
 ra, ra, ra, ra, ra, ra, ra, ra,

he - roes, go to im - mor - tal - i - ty! Tho' ye die in com - bat  
 ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ra,  
 ra, ra, ra, ra, ra, ra, ra ta-ran - ta - ra, ra,

go - ry, Ye shall live in song and sto - ry; Go to im - mor - tal - - i - -  
 ra, ra, ra, ra, ra, Ta-ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -  
 ra, ra, ra, ra, ra, Ta-ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -



# WHEN THE FOEMAN.

105

ty!

ra; A - way, a - way! Yes, yes, we go! These pi - rates slay! Ta - ran - ta -

ra;

ra, Then do not stay! Ta - ran - ta - ra! Why this de - lay? All right, we go! Yes,

Yes, for - ward, on the foe! A - way, a - way, they go, they  
for - ward on the foe, Yes, for - ward on the foe, We go, we

go! Yes, for - ward on the foe, Yes, for - ward on the foe; A - way, a -  
go! Yes, for - ward on the foe, Yes, for - ward on the foe; We go, we

way they go, they go, at last they go, at last they go! At last they real - ly, real - ly go!  
We go, we go, we go! We go, we go, we go, we go, we go!

## MY HEART REJOICES.

"Samson and Delilah." C. ST. SAENS, arr. by F. R. RIX.

*Andantino.*

1. My heart re - joic - es like a flow'r in the |  
2. And as a field of grain, when the soft wind is

dawn - ing, At the kiss... of the morn - ing,  
play - ing, Bends and rus - ties, gen - tly sway - ing,

And, oh! my well be - loved, thou canst dis - pel my sad - ness, For thy voice  
Ev - er my heart is moved, and bends in gen - tle ca - dence; With the words

brings me glad - ness. Once more I sing with joy, Thou re -  
thou art say - ing. A shaft is not so swift, That brings

turn - est a - gain! Re - peat thy ten - der mes - sage To as - suage all my  
death and a - larms, As the love which e'er im - pels me To... rush to thine

*piu accel.*

# MY HEART REJOICES.

107

*rall.*

pain, arms, To as - suage all my pain.....  
Im - pels me to thine arms.....

Ah! ..... re - spond..... to... my..... ca -

Ah! ..... re - spond.....

ress - - - es, Ho - - - - ly.... love..... thy

Ho - - - - ly

soul..... ad - dress - - - es,

love,..... Ho - - - - ly....

love,..... Ho - - - - ly love,.....

## MY HEART REJOICES.

Ah! ..... thy soul ..... my love..... ad - dress - - - es.

The first system of the musical score for 'My Heart Rejoices'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

The second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands.

2  
Sopr.  
dress - - - es. Ah!..... my

Contr.  
dress - - - es. Ah! my

The third system of the musical score, featuring a duet for Soprano and Contralto. The Soprano part is in the upper staff, and the Contralto part is in the lower staff. Both parts have a fermata over the first measure. The piano accompaniment continues in the lower staff.

love..... ad - dress - - - es.

love..... ad - dress - - - es.

The fourth system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands.

# MY HEART'S IN THE HIGHLANDS.

ROBERT BURNS.

JENSEN, Arr.  
Unison or Three-Part Song.

*Allegro risoluto.*

*mf*

My heart's in the

*p* *cres.* *f* *mf*

high-lands, My heart is not here: My heart's in the high-lands a - chas - ing the deer; A -

*p* *cres.* *f*

## MY HEART'S IN THE HIGHLANDS.

chas - ing the wild deer, and fol - l'wing the roe, My heart's in the high - lands,.....  
A - chas-ing the

*cres.* *f* *cres.*

*mf* *f*

Wher-ev - er I go.  
high - lands, the high - lands,

*mf* *p*

Fare-well to the high - lands, fare-well to the north, The birth - place of val - or, the  
Fare-well to the moun - tains high cov - ered with snow; Fare-well to the straths and green

*mf* *mf*

# MY HEART'S IN THE HIGHLANDS.

111

*cres.* *f*

coun - try of worth; Wher - ev - er I wan - der, where - ev - er I rove,... The  
val - leys be - low; Fare - well to the for - ests and wild hanging woods, Fare-

*f*

*cres.* *f*

*mf* *cres.* *f*

hills of the high-lands for - ev - er I love, for - ev - er I love.  
well to the tor - rents and loud pouring floods, and loud pouring floods.

*ff* *mf* *ff*

*ff* *mf* *p*

*Sva.*

## MY HEART'S IN THE HIGHLANDS.

*p* *mf* *rit.* *f*

My heart's in the high-lands, my heart is not here,..... My

*p* *mf* *rit.* *cres.*

My heart's in the high-lands, My

*espress.* *cres.*

heart's in the high-lands a - chas - ing the deer.

*f*

*mf* *p* *cres.*



## MY HEART'S IN THE HIGHLANDS.

*mf* *f*  
 A - chas - ing the wild deer and foll' - wing the roe; My heart's in the  
*mf* *f* *cres.*  
*f* *mf*

*p* *pp*  
 high-lands..... Wher-ev - er I go, wher - ev - er I go.  
*ff* *p* *mf*  
 the high-lands, the high-lands,  
*ff* *p* *mf* *pp*

## GOOD NIGHT.

FRANK R. RIX.

*Con moto.* \* *Alto optional for 4 meas.*

*p* *mf* Good night, now go to rest, with

Good night,

*S. & A.*

dreams be slum - ber blest; May an - gels guard thee in thy sleep And o'er thee vig - ils

*T. & B.*

Good night, good night, Good

Keep; May naught of care dis - turb re - pose, For - got - ten be thy

Good night, Good night, good night, good night, good night, good night, good

night

woes;... Sleep un - dis - turbed till morn - ing light A - wak - ens thee; Good night. night,...

good night,

Good night,

Good night, now go to rest, With dreams be slum - ber blest!

\* 4 measures, male voices or alto alone.

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**GOOD NIGHT.**

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May an - gels guard thee in thy sleep And o'er thee vig - ils keep,  
good night;

Good night, good night, good night, good night,

May naught of care dis-turb re-pose, For-got-ten be thy woes, For -

Good night, good night, good night,

got - ten, for - got - ten, for - got - ten be thy woes, Good night, ..... good

good night, good night, ..... good

[illegible]

night, ... good night, ... good night, ... good night, good night, good night!

good night,

# SPRING SONG.

Arr. from "Melody in F," RUBINSTEIN.

*Brightly.* UNISON.

1. Wel - come, sweet spring-time! We greet thee in song, Mur - murs of  
 2. Wel - come, dear spring-time, What plea - sure is ours, Win - ter has

glad - ness fall on the ear,..... Voic - es long hushed now their full notes pro-long,....  
 gone to far a - way climes,... Flow - ers are wait - ing for thee in the bowers,

*rit.* *a tempo.*

Ech - o - ing far and near. Sun - shine now wakes all the  
 Long - ing to be thine own. Brook - lets are whis - p'ring as

flow - 'rets from sleep, Joy - giv - ing in - cense floats on the  
 on - ward they flow, Songs of de - light at thy glad re -

air;..... Snow - drop and prim - rose both tim - id - ly peep,.....  
 turn;..... Bound - less the wealth thou in love dost be - stow,.....

# SPRING SONG.

117

*rit.* *a tempo.*

Hail - ing the glad new year. Balm - y and life - giv - ing  
Ev - er with lav - ish hand. How na - ture loves thee, each

breez - es are blow - ing, Swift - ly to na - ture new vig - or be - stow - ing.  
glad voice dis - clos - es, Her - ald thou art of the time of the ros - es.

*espress.* *p* *rall.*

Ah! how my heart beats with rap - ture a - new, As Earth's fair - est beau - ties a -

*p* *a tempo.*

gain meet my view. Sing, then, ye birds, raise your voic - es on high,

*rit.* *a tempo.* *cres.*

Flow - 'rets a - wake ye! burst in - to bloom; Spring-time is come, and sweet

*rall. largement.* *ad lib.*

sum - mer is nigh,..... Sing, then, ye birds, O sing.....

## O STAR OF EVENING.

"Tannhauser." WAGNER.

*Andante.**Unison.*

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante.' and the vocal part is marked 'Unison.' The lyrics 'O Star of Eve - - ning,' are written below the vocal line. The piano part includes dynamic markings 'p' and 'pp'.

O Star of Eve - - ning,

The second system of the musical score. The vocal line continues with the lyrics 'clear..... and bright, Shin - ing a - bove.... our dark - - est night;'. The piano accompaniment continues with chords and moving lines.

clear..... and bright, Shin - ing a - bove.... our dark - - est night;

The third system of the musical score. The vocal line continues with the lyrics 'In all our hu-man cares..... and strife, Shine on, un -'. The piano accompaniment continues with chords and moving lines.

In all our hu-man cares..... and strife, Shine on, un -

The fourth system of the musical score. The vocal line continues with the lyrics 'dimmed, and di - rect..... our life. And when my soul to God ..... as -'. The piano accompaniment continues with chords and moving lines.

dimmed, and di - rect..... our life. And when my soul to God ..... as -

## O STAR OF EVENING.

*p un poco rit.*

cend - eth, O give the aid..... thy ligh..... ex - tend - eth; And when my

*p*

*p tremolando*

soul to God.... as - cend - eth, O give the aid thy..... light.... ex -

tend - - - eth.

*dim.*

L.H. L.H.

R.H.

## RING OUT, WILD BELLS.

TENNYSON,  
*Allegro Moderato.*  
*Alto.*

CH. GOUNOD. \*Arr. by F. R. RIX.



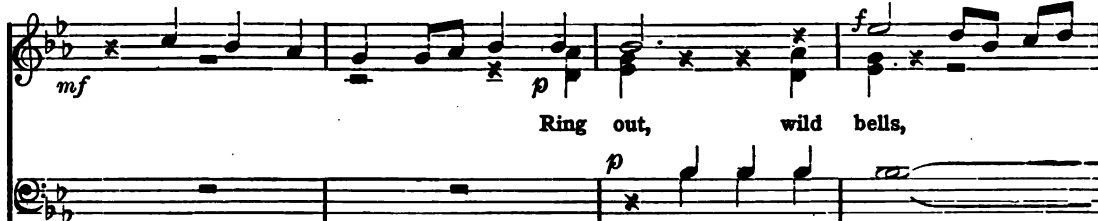
Ring out wild bells to the wild, wild sky..... The fly - ing cloud, the frost - y



light;.... The year is dy - ing in the night. Ring out, wild bells, and let him die,

*Sopr.* Ring out the old, ring in the new,

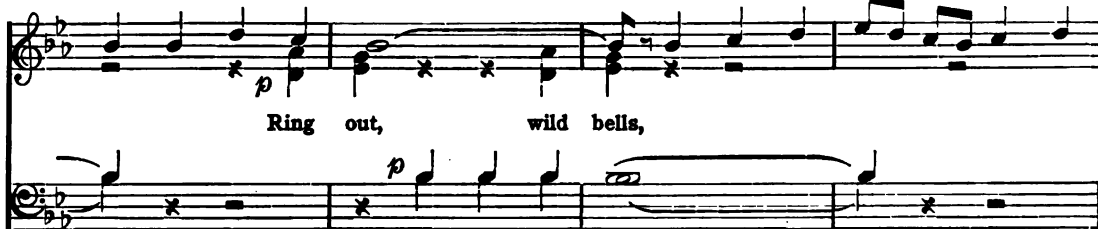
Ring, hap - py..



Ring out, wild bells,

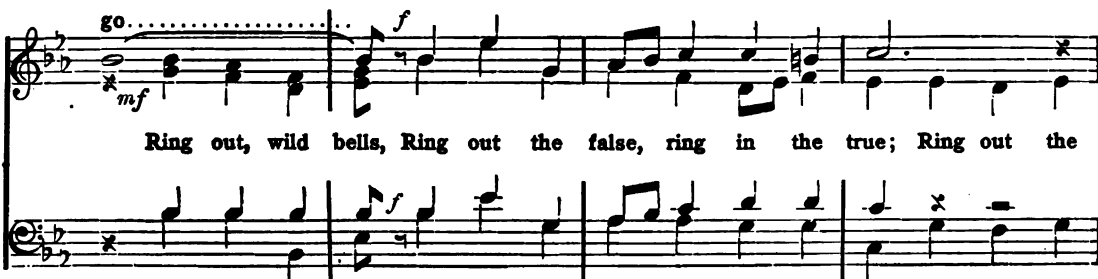
Ring out, wild bells,.....

bells a - cross the snow..... The year is go - ing, let him



Ring out, wild bells,

A - cross the snow.....



Ring out, wild bells, Ring out the false, ring in the true; Ring out the

\*The accomp. may be had 8va.



# RING OUT, WILD BELLS.

121

Ring out the grief that saps the mind,.....  
false, ring in the true; Ring out the grief.... that saps the  
that saps the the.....  
Ring out..... the grief..... that saps the

For those that here we see no.. more, we see no more. Ring out the  
mind, For those we see no more. Ring out, ring..  
mind, For those..... that here..... we see no more. Ring.....

feuds of rich and poor;..... Ring in re - dress for all man -  
..... wild bells, ring,.... Ring out, wild bells; Ring in re - dress for all man -  
out the feuds of all man -

kind;..... *mf* the care, the  
kind, for all man-kind; Ring out the want, the care, the sin.....  
kind;..... *mf* Ring out the want, the care, the

sin, *cres.* Ring out, wild bells,  
..... The faith - less cold - ness of the times;..... Ring out, ring  
sin, The faith - less cold - ness of the times;

## RING OUT, WILD BELLS.

rhymes..  
out my mourn - ful rhymes, my } mourn-ful rhymes; But ring the full - er min-strel  
Ring out, ring out my }

Ring out, ring out.....

Ring out old shapes of foul dis - ease, Ring out the  
in; Ring, ring, out wild bells, ring,... ring,...  
Ring, bells, ring, bells, ring, bells, ring, bells, ring, bells,  
in.

nar - row - ing lust of gold, Ring out the thou-sand wars of  
..... ring out wild bells, ring out wild bells, ring, ring,... ring, ring,..  
ring, bells, ring, bells, ring, bells, ring; Ring out the  
Ring out, wild bells;

old, *ff (poco allarg.)* *a tempo.*  
..... ring, ring;... Ring in the thou-sand years of peace, the years of  
thou - sand wars of old, *ff*  
years, Ring, bells,

## RING OUT, WILD BELLS.

*Gloriously.* Ring in the val - iant man and free,..... The larg - er  
 peace; Ring in the val - iant man } the val - iant man and free, The larg - er  
 Ring in }

ring, bells, ring, bells, ring, bells, ring, bells,

heart, the kind - lier hand;.....  
 heart, the larg - er heart, the kind - lier hand; Ring out the dark - ness of the land;  
 ring, bells, ring, bells, ring!

Ring in the \*Right! Ring in the \*Right! Ring in the \*Right that is to

*a tempo.* Ring in *Rit.* *Sempre.* *ff*  
 be; Ring in the \*Right, ring in the \*Right that is to bel....  
 Ring in

\*"Christ" in original.

## GOOD NIGHT, BELOVED.

LONGFELLOW.

CIRO PINSUTI.

*pp Andante.* *cres.*

Good night, good night, be - lov - ed! I come to watch o'er thee! Good night, good night, be -

The first system of the musical score is in 4/4 time, key of B-flat major. It features a piano (pp) and Andante tempo. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Good night, good night, be - lov - ed! I come to watch o'er thee! Good night, good night, be -'.

*f* *p* *pp Rit.* *f risoluto.*

lov - ed! I come to watch o'er thee! I come to watch o'er thee! To be

The second system continues the melody and accompaniment. It includes dynamic markings: forte (f), piano (p), pianissimo (pp), and a ritardando (Rit.) leading to a fortissimo (f) and risoluto (resoluto) section. The lyrics are: 'lov - ed! I come to watch o'er thee! I come to watch o'er thee! To be'.

*cres.* *f* *f*

near thee, to be near thee, a - lone is peace for me; To be

The third system continues the melody and accompaniment. It includes dynamic markings: crescendo (cres.), forte (f), and fortissimo (ff). The lyrics are: 'near thee, to be near thee, a - lone is peace for me; To be'.

*ff* *p*

near thee, to be near thee, a - lone is peace for me! Good night, be -

Good night

The fourth system concludes the piece. It includes dynamic markings: fortissimo (ff) and piano (p). The lyrics are: 'near thee, to be near thee, a - lone is peace for me! Good night, be -'.

## GOOD NIGHT, BELOVED.

*p* *rall.* *Dolce a tempo.*

lov - ed, I come to watch o'er thee. Thine eyes are stars of morn - ing, Thy

Good night

Detailed description: This is the first system of the musical score. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, starting with a piano (*p*) dynamic and a *rall.* (rallentando) tempo marking. A first ending bracket with a '2' above it leads to a *Dolce a tempo.* section. The lyrics are written below the treble staff. The bass staff provides a simple harmonic accompaniment.

*pp*

lips are crim - son flow'rs; Thy lips are crim - son

are crim-son flow'rs; Thine eyes are stars of morn - ing,

Detailed description: This is the second system. It continues the melody and accompaniment. A piano (*pp*) dynamic marking is present at the beginning of the system. The lyrics continue across the two lines of the treble staff.

*rall.* *rit.*

flow'rs. Good night, good night, be - lov - ed, while I count the wea - ry hours, While I

*pp*

Detailed description: This is the third system. It includes a *rall.* (rallentando) tempo marking and a *rit.* (ritardando) marking at the end. The lyrics continue across the two lines of the treble staff. A piano (*pp*) dynamic marking is present at the beginning of the system.

*p*

count the wea-ry hour ; Good night, good night, be- lov - ed, I come to watch o'er thee!

Detailed description: This is the fourth and final system. It begins with a piano (*p*) dynamic marking. The melody and accompaniment conclude with the final line of the lyrics.

## GOOD NIGHT, BELOVED.

*Animando.*

Good night, good night, be - lov - ed, I come to watch o'er thee; I come, I

come, I come, I come, I come, I come, I come, I come to watch, to

come, I come, I come to watch, to

watch o'er thee; I come,..... I come to watch, I come to

watch o'er thee;

Good night,.... good night....

watch o'er thee. Good night, good night, good night, good night!

Good night,.... good night!.....

# HOW MIGHTY ARE THY WORKS.

127

MAY A. INGENTHRON.

"Athalie," MENDELSSOHN, arr. by F. R. RIX.

*Maestoso marcato.*

How might - y are Thy works, O Lord! The glo - ry of Thy

grace out-poured, When-e'er by men im-plored! All na - ture vast a

Pres - ence names. The storm's wild crash Thy pow'r and will pro - claims. How

might - y are Thy works, O.... Lord! The glo - ry of Thy

grace out-pour'd, When-e'er by men im-plored! 'Mid ra - dant bands of

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## HOW MIGHTY ARE THY WORKS.

gold - en light, The set - ting sun at eve goes down to

rest; Through a - - ges old, at Thy all wise be - hest, All

clime: have known and felt its beams of might. The star - ry

fir - ma - ment a - - bove, Di - vine - ly shows the

law..... of love,.... And when the soul, at.. close of



# HOW MIGHTY ARE THY WORKS.

129

life, Is called to.... ev - er - last - - ing rest,..... Tri -

*Piu mosso.*

umph - ant o - ver earth - ly strife, Falth shows a ha - ven

*ff Unison. a tempo.* *Parts.*

of..... the blest. How might - y are Thy works, O Lord! The

*Rall. ff*

glo - ry of Thy grace out-pour'd, When-e'er by men im-plored, Al - might - y Lord!

## FAIREST OF NATIONS.

MAY A. INGENTHRON.

"Aida," G. VERDI. Arr. by F. R. RIX.

*Maestoso. ff* (Bass and Tenor optional.)

Fair - est of na - tions, free - dom's shrine! Sound-ing from ea - gle's \*ey - rie,

From for - est glade and prai - rie, From moun - tain pine, a cho - rus might - y

*mf* Solo or Semi-Chorus.

Swells forth in praise of thee. The roll - ing o - cean dash - - es...

spray On for - eign des - pot shores, And oft to souls in dire.... dis-may A

\*Eyre is pronounced A-ree.

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## FAIREST OF NATIONS.

*S. & A.*

hope in thee.. re - stores When na - - - ions are at

strife,..... And war - - - clouds hov - er near.....

Guard thou from con - flict rife, With words of peace and..

## Unison or Semi-Chorus.

*(Girls.)*

cheer. All hail ..... thy .... em - blem free, Spread o'er

Full Chorus. all hail, x em - blem free, x *(tacet)*

## FAIREST OF NATIONS.

land and sea! Star - ry flag of light, Ev - er staunch for right, Re -

joic - - - - ing wave, Wave on high! No foe shall..

e'er come nigh. Un - ion strong in love, Un - ion strong guide thee from a - -

*S. & A.*

bove! With... loy - al hearts..... and.... fer - vent pray'r, Thy....  
and..... Thy.....

## FAIREST OF NATIONS.

sons to thee..... al - le - giance swear. In states..... of  
In states

*Sopr.* *S. & A.*  
ev - 'ry clime, Thro' all change of time Ev - er thou art blest, Blest in

**Semi-Chorus.**  
*(Boys.)*  
east, blest in west, Flag sub - lime! All hail..... thy  
**Full Chorus.** All hail

em - blem... free, Spread o'er land and sea! Star - ry flag of light, Ev - er  
em - blem free, (*lacet.*)

## FAIREST OF NATIONS.

staunch for right, Re - joic - - ing wave, Wave on high! No foe shall

e'er come nigh. Un - ion strong in' love, Un - ion strong, Guide thee from a - -

*f Girls and Boys.*

and..... Thy.....

bove! Then with loy - al hearts and fer - vent pray'r, Thy

In states

sons to thee..... al - le - giance swear. In states..... of....

# FAIREST OF NATIONS.

135

*Tutti.*

ev - 'ry clime, Thro' all change of time, Ev - er thou art blest, Blest in

The first system of musical notation for 'FAIREST OF NATIONS.' It features a treble and bass staff in B-flat major (two flats). The melody in the treble staff includes a triplet of eighth notes. The lyrics are 'ev - 'ry clime, Thro' all change of time, Ev - er thou art blest, Blest in'.

*ff Con moto.*

east, blest in west, Flag sub - lime! Fair - est of na - tions, free-dom's shrine,

The second system of musical notation. It continues the melody and accompaniment. The lyrics are 'east, blest in west, Flag sub - lime! Fair - est of na - tions, free-dom's shrine,'.

Sound - ing from ea-gle's ey - rie, From for - est glade and prai - rie, From mountain pine, a

The third system of musical notation. The lyrics are 'Sound - ing from ea-gle's ey - rie, From for - est glade and prai - rie, From mountain pine, a'.

*ff All voices unison.*

Cho - rus might - y, Swells forth in praise of thee. Hail, free - dom's

(B. and T. unison with Sopr.)

The fourth system of musical notation. It features a unison melody for all voices. The lyrics are 'Cho - rus might - y, Swells forth in praise of thee. Hail, free - dom's'.

*fff Con amore.*

shrine! Un - - ion di - vine!.....

The fifth system of musical notation. It concludes the piece with a final unison melody. The lyrics are 'shrine! Un - - ion di - vine!.....'.

## SEND OUT THY LIGHT.

CH. GOUNOD. (abridged.)

*Adagio molto.* *fff* *Moderato.* *pp*

Send out Thy light, send out Thy light! Send out Thy light and Thy

*cresc.* *dim.*

truth, let them lead me, And let them bring me to Thy ho - ly hill;

*p* *cresc.* *f* *dim.*

Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

O let them lead me, O let them lead me,

ho - ly hill, un - to Thy ho - ly hill, let them lead, let them lead me,

O let them lead me, O let them lead me,

*f rit.* *dim.* *f Slower. dim.*

And let them bring me to Thy ho - ly hill. Lord, our God, Lord, our



# SEND OUT THY LIGHT.

137

*dim. p* *cresc.* *dim.*

God, Thou wilt save Thine a - noint - ed, Thou wilt hear us from Heav - en;

The first system of musical notation for the song. It consists of a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, starting with a half rest, then moving up stepwise. Dynamics include *dim. p*, *cresc.*, and *dim.*. The lyrics are: "God, Thou wilt save Thine a - noint - ed, Thou wilt hear us from Heav - en;"

*cresc.* *f* *p*

Tho' in char - iots some put their trust, Our trust is in Thee. They are

The second system of musical notation. The melody continues in the treble staff. Dynamics include *cresc.*, *f*, and *p*. The lyrics are: "Tho' in char - iots some put their trust, Our trust is in Thee. They are"

*cresc.* *f*

brought down and fall - en, they are brought down and fall - en, But the Lord is our

The third system of musical notation. The melody continues in the treble staff. Dynamics include *cresc.* and *f*. The lyrics are: "brought down and fall - en, they are brought down and fall - en, But the Lord is our"

*pp* *ff* *rit.*

help - er, we shall not be a - fraid, But the Lord is our help - er, we

The fourth system of musical notation. The melody continues in the treble staff. Dynamics include *pp*, *ff*, and *rit.*. The lyrics are: "help - er, we shall not be a - fraid, But the Lord is our help - er, we"

*D.S.* *fff Andante.* *Adagio.*

shall not be a - fraid. Send out this light, O Lord, our God.....

The fifth system of musical notation. It begins with a double bar line and a repeat sign, followed by the instruction *D.S.*. The tempo changes to *fff Andante.* and then *Adagio.*. The lyrics are: "shall not be a - fraid. Send out this light, O Lord, our God....."

## LIFT THINE EYES.

(TRIO.)

MENDELSSOHN.

*Andante con moto.* *< sf >* *p*

Lift thine eyes, O lift thine eyes to the mountains, whence com-eth, whence to the

*< sf >* *p* Thy help

com - eth, whence com - eth help. Thy help com - - eth, com - eth

Thy help

com - eth from the Lord, The Ma - ker of heav - en and earth.

from the Lord,..... The Ma - - ker of heav - en and earth.

The Ma - - - ker

He hath said, thy foot..... shall not be mov - ed. Thy keep - er will nev - er

He hath said, thy foot shall not be mov - ed. Thy

slum - - ber, nev - er, will nev - er slum - - ber,

keep - er will nev - er slum - - ber, nev - er, will nev - er

## LIFT THINE EYES.

nev - er alum - ber. *rit. e dim. pp* *a tempo.* *sf*

alum - ber. Lift thine eyes, O lift thine eyes...  
alum - ber, will nev - er alum - ber. *rit. e dim. pp* *a tempo.* *sf*

to the moun - tains, whence com - eth, whence com - eth, whence com - eth  
..... to the moun - tains, whence.....

help, whence com - eth, whence com - eth, whence com - eth help.  
help, whence com - eth, *sf* *p*

## KINGDOMS AND THRONES.

Gregorian.  
Unison, or 4 Voices.

1. Kingdoms and thrones to God be - long, Crown Him, ye na - tions, in your song;  
2. Pro-claim Him King, pro - nounce Him blest; He's your de - fence, your joy, your rest;

His wondrous names and pow'rs re - hearse; His hon - ors shall en - rich your verse.  
When ter - rors rise, and na - tions faint, God is the strength of ev - 'ry saint.

## HOPE THOU IN GOD.

Words adapted from the Psalms.

(LARGO.)

HANDEL.

*Largo.*

The piano introduction consists of two staves. The right hand plays a melody in G major, 3/4 time, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G, and ending with a half note G. The left hand plays a steady accompaniment of eighth notes, starting with G, B, D, F#, and continuing in a similar pattern.

The piano introduction continues with two staves. The right hand plays a melody in G major, 3/4 time, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G, and ending with a half note G. The left hand plays a steady accompaniment of eighth notes, starting with G, B, D, F#, and continuing in a similar pattern.

VOICES IN UNISON. 1st time SOPRANO.

*pp cres.**f*

The vocal entry for the Soprano part begins with a rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a half note G. The lyrics are: Hope..... thou in God, Hope thou in God, O put thy

Hope..... thou in God, Hope thou in God, O put thy

The piano accompaniment for the vocal entry consists of two staves. The right hand plays a melody in G major, 3/4 time, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G, and ending with a half note G. The left hand plays a steady accompaniment of eighth notes, starting with G, B, D, F#, and continuing in a similar pattern.

trust in Him, He is our hope and strength, a pres - ent help, Hope thou in God.

The piano accompaniment for the vocal entry consists of two staves. The right hand plays a melody in G major, 3/4 time, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G, and ending with a half note G. The left hand plays a steady accompaniment of eighth notes, starting with G, B, D, F#, and continuing in a similar pattern.

# HOPE THOU IN GOD.

141

He is our hope and strength, He is our hope and strength, a pres - ent

The first system of musical notation for the song. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat and a common time signature. The piano part includes various chords and melodic lines.

help, Hope..... thou in God, Hope thou in God, Be strong and He shall es -

The second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line. The piano part includes various chords and melodic lines.

tab - lish your heart, that trust in the Lord,..... that trust in the Lord.

The third system of musical notation. It continues the vocal and piano parts from the second system. The lyrics are written below the vocal line. The piano part includes various chords and melodic lines.

*Full Chorus repeat in Unison.*

The fourth system of musical notation. It features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat and a common time signature. The piano part includes various chords and melodic lines.

## THE HEAVENS PROCLAIM.

BEETHOVEN.

Arr. for 1 or 4 Voices.

*f* The heav'ns pro-claim..... His praise with de-vo-tion; Their voice sounds forth for -

*p* *cres. poco a poco.* e'er the.... Lord! He's praised by earth, and praised by the o - cean; Re-ceive, O

*f* *pp* *x* man, Their god - like word, *x* *p* Who holds in

*mf* *cres.* heav-en the my - ri - ad stars? Who leads the sun its path a -

long? It comes all smil - ing and gleams from a - far.....

*f* *ff* And runs its course a he - ro strong, And runs its course a he - ro strong.

# O REST IN THE LORD.

Aria from the "Elijah," MENDELSSOHN.

*Andantino.*

The first system of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The time signature is common time (C). The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *pp* (pianissimo) and *sempre. pp* (pianissimo throughout).

O rest in the Lord, wait pa-tient-ly for Him, and He shall

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a whole rest at the beginning of the system. The piano accompaniment continues with its characteristic eighth-note texture. The lyrics are: "give thee thy heart's de-sires; O rest in the Lord, wait pa-tient-ly for".

give thee thy heart's de-sires; O rest in the Lord, wait pa-tient-ly for

The third system of the musical score. It concludes the vocal and piano parts shown on this page. The vocal line continues with eighth and quarter notes. The piano accompaniment provides harmonic support. The lyrics are: "Him, and He shall give thee thy heart's de-sires, and He shall".

Him, and He shall give thee thy heart's de-sires, and He shall

## O REST IN THE LORD.

*Sl. f*

give thee thy heart's de-sires. Com-mit thy way un-to Him, and trust in

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The tempo/mood is marked 'Sl. f' (Slowly, forte). The lyrics are 'give thee thy heart's de-sires. Com-mit thy way un-to Him, and trust in'.

*cres.*

Him; com-mit thy way un-to Him, and trust in Him; and fret not thy-

This system continues the vocal melody and piano accompaniment. The tempo/mood is marked 'cres.' (crescendo). The lyrics are 'Him; com-mit thy way un-to Him, and trust in Him; and fret not thy-'.

*p*

self.... be-cause of e-vil do-ers. O rest in the Lord, wait pa-tient-ly for

This system continues the vocal melody and piano accompaniment. The tempo/mood is marked 'p' (piano). The lyrics are 'self.... be-cause of e-vil do-ers. O rest in the Lord, wait pa-tient-ly for'.

*p*

Him, wait pa-tient-ly for Him; O rest in the Lord; wait pa-tient-ly for

*pp*

This system concludes the vocal melody and piano accompaniment. The tempo/mood is marked 'p' (piano) for the vocal line and 'pp' (pianissimo) for the piano accompaniment. The lyrics are 'Him, wait pa-tient-ly for Him; O rest in the Lord; wait pa-tient-ly for'.



## O REST IN THE LORD.

145

First system of musical notation. The vocal line (treble clef) begins with the lyrics "Him, and He shall give thee thy heart's de - sires, .. and He shall". The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *cres.* and *sf*.

Second system of musical notation. The vocal line continues with "give thee thy heart's de - sires, and He shall give thee thy heart's de -". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* and *sf*.

Third system of musical notation. The vocal line begins with "sires. O rest in the Lord, O rest in the Lord, and wait,.....". The piano accompaniment features a more active bass line. Dynamics include *p*, *cres.*, and *pp*.

Fourth system of musical notation. The vocal line begins with "..... wait.. pa - tient - ly for Him." and ends with a fermata. The piano accompaniment concludes with a series of chords and a final cadence. Dynamics include *p*, *pp*, *tr*, and *Ped.*.

## O ZION, THAT BRINGEST GOOD TIDINGS.

J. STAINER.

*Allegro. ff* *p*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia. O

Zi - on that bring - est good ti - dings, get thee up, get thee up in - to the high

*ff* *p*

moun - tain. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia, O Je -

ru - sa - lem, that bring - est good ti - - - dings, lift up thy voice, thy

lift up thy

lift up thy voice,..... be not a - fraid, lift up thy

voice with strength; lift ..... up .... thy voice, be not a - fraid,

voice with strength; be not a - fraid,

## O ZION, THAT BRINGEST GOOD TIDINGS.

voice,..... be not a - fraid:

be not a - fraid, a - fraid: Say to the cit - ies of Ju - dah, Be-

hold your God, you: God,..... Be - hold your God. Al - le

lu - ia, Al - le - lu - ia, Al - le - lu - - - ia. Lift..... up thy

be not a -

be not a - fraid, lift up thy voice be not a - fraid

voice, lift..... up thy voice, .. be not a -

lift up thy voice, thy voice

fraid, be not a - fraid be not a fraid.

Al - le - lu - ia, Al - le - lu - ia. A - - - - - men.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

## ABIDE WITH ME.

H. F. LYTE.

W. S. BENNETT.



1. A-bide with me: fast falls the e-ven-tide;... The dark-ness deep-ens;



Lord, with me a-bide! When oth-er help-ers fail, and com-forts



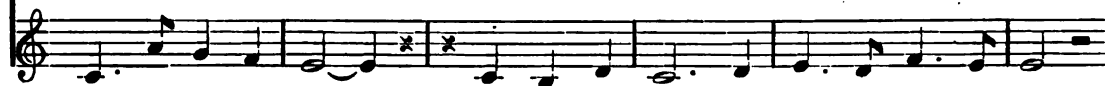
flee, Help of the help-less, Oh, a-bide with me.



2. I need Thy pres-ence ev-ry pass-ing hour: What but Thy grace can  
*Alto-tenor.*



foil the tempter's pow'r? Who, like Thy-self, my guide and stay can be?



Thro' cloud and sun-shine, Lord, a-bide with me!... Thro' cloud and sun-shine,



(If adult tenor voices are available, the hymn may be sung in G minor.)

# ABIDE WITH ME.

149

*f*

Lord, a - bide with me! 3. I fear no foe with Thee at hand to bless,

*f*

Ills have no weight, and tears no bit - ter - ness: Where is death's sting? where,

*Adagio.*

grave, thy vic - to - ry? I... tri - umph still,..... if Thou a - bide with me.  
tri - - umph still,

## OLD HUNDREDTH.

FRANC.  
Unison or 4 Voices.

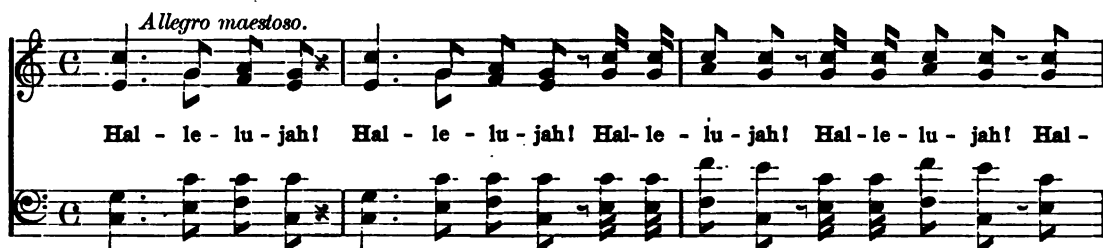
1. From all that dwell be - low the skies Let the Cre - a - tor's praise a - rise;  
2. E - ter - nal are Thy mer - ries, Lord; E - ter - nal truth at - tends Thy word;

Let the Re - deem - er's name be sung Thro' ev - 'ry land, by ev - 'ry tongue.  
Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

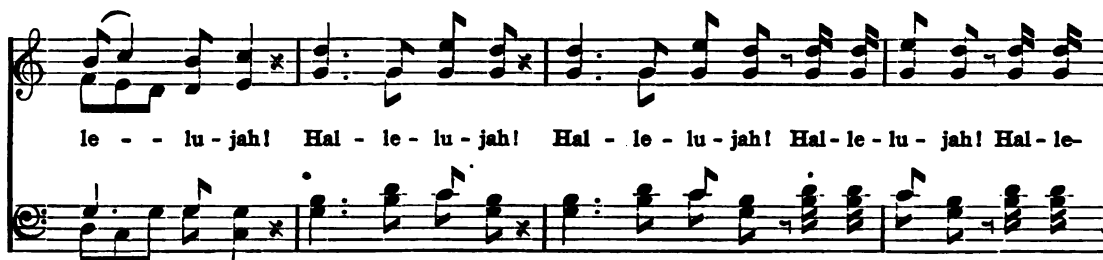
## HALLELUJAH CHORUS. (Abridged.)

G. F. HANDEL.

*Allegro maestoso.*



Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -



le - - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -



lu - jah! Hal - le - lu - jah! For the Lord God Om - nip - o - tent



reign - eth! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -



lu - jah! Hal - le - lu - jah! For the Lord God Om - nip - o - tent

# HALLELUJAH CHORUS.

151

reign - eth! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

lu - jah! Hal - le - lu - jah! The king - dom of this..

world is.... is be - come the king - dom of our

Lord, and of his Christ, and of his Christ; and he shall reign for ev - er and

Alto.  
ev - er, And He shall reign for - ev - er and ev - - er, And He shall  
for-ev-er and ev - er, and He shall reign, and He shall reign for -

## HALLELUJAH CHORUS.

And He shall reign for -

reign for - ev - er and ev - er, for-ev-er and ev-er, for -

ev - er, for ev - er and ev-er, and ev-er, for - ev-er and ev-er, for -

ev - er and ev - er

ev - er, for - ev - er and ev - er, King of kings.....

ev - er, for - ev - er and ev - er, for - ev - er and

..... and Lord of lords,.....

ev - er, Hal-le-lu - jah! Hal-le-lu - jah! for - ev - er and

..... King of kings.....

..... for - ev - er and

ev - er, Hal-le-lu - jah! Hal-le-lu - jah!

..... and Lord of lords,.....

ev - er, Hal-le-lu - jah! Hal-le-lu - jah! For - ev - er and



# HALLELUJAH CHORUS.

153

King of kings.....

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! for - ev - er and

and Lord of lords,.....

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! King of

and

kings and Lord of lords, and He shall reign, and He shall reign,..... and He shall  
and He shall reign for ev - er and ev - er,

He shall reign

reign ..... for - ev - er and ev - er, for - ev - er and  
and He shall reign King of kings.....

and He shall reign for - ev - er and ev - er, kings, for - ev - er and

and He shall

ev - er, and Lord of lords! Hal - le - lu - jah! Hal - le - lu - jah! and  
ev - er, Hal - le - lu - jah! Hal - le - lu - jah! and He shall

## HALLELUJAH CHORUS.

reign for - ev - er, for - ev - er

He shall reign for - ev - er and ev - er, King of kings and Lord of lords, King of  
reign for - ev - er,

and he shall reign for - ev - er and ev -

kings and Lord of lords, and he shall reign for - ev - er and ev - er and ev -

er, King of kings, and Lord of lords.

er, for - ev - er and ev - er, for - ev - er and ev - er. Hal - le - lu - jah! Hal - le -

*Adagio. ff*

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

## O HOLY NIGHT.


A. ADAM.

Solo, or Parts.

1. O ho - ly night! The stars are bright - ly shin - ing, It is the  
2. Led by.... the light of faith se - rene - ly b am - ing, With glow - ing

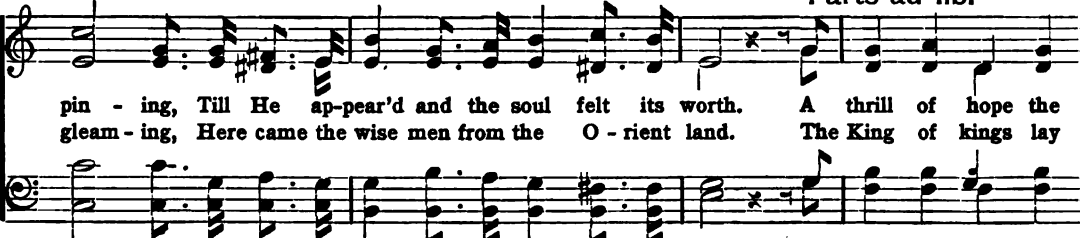
# O HOLY NIGHT.

155



night of the dear Sav-iour's birth. Long lay the world in sin and er - ror  
 hearts by His cra - die we stand. So led by light of a star sweet-ly

## Parts ad lib.



pin - ing, Till He ap-pear'd and the soul felt its worth. A thrill of hope the  
 gleam - ing, Here came the wise men from the O - rient land. The King of kings lay



wea - ry world re-joic - es, For yon - der breaks a new and glo-rious morn; Fall on your  
 thus in low - ly man-ger, In all our tri - als born to be our friend; He knows our



knees, O hear... the an - gel voic - es, O night..... di - vine,... O....  
 needs! To our weak - ness no.... stran - ger, Be - hold..... your King,.. Be -



night when Christ was born, O night di - vine, O night, O night di - vine!  
 fore.. Him low - ly bend; Be - hold your King, your King, be - fore Him bend!

## JERUSALEM, O TURN THEE.

"GALLIA." GOUNOD.

By using small notes the Bass and Tenor are optional!

**Solo.**  
*Andante.*  
*p*

Je - ru - sa - lem,.....

**1st time, Solo or Semi-Chorus.**  
**2d time, Chorus. *ff***

Je - ru - sa - lem, Je - ru - sa - lem, O turn thee to the

Lord thy God, O turn thee, O turn thee un - - to thy

**Solo.** O turn thee to the  
*cres.*

God! Je - ru - sa - lem, O turn thee, Je - ru - sa - lem, O

## JERUSALEM, O TURN THEE.

Lord thy God,

turn thee, O turn thee, O turn thee un - - to thy God!

turn thee un - to the Lord God! Je - ru - sa - lem, Je - ru - sa - lem,

Solo and Chorus. to the Lord thy..... God!

O turn thee, O turn thee to the Lord thy God!

*Sempre ff* *rit.*

O turn thee, O turn thee un - to thy God!.....

# THE LORD IS MINDFUL OF HIS OWN.

MEDELSSOHN.  
Arr. for Unison or 4 Voices.

*Slowly. mf*

But the Lord is mind-ful of His own, He re mem-bers His chil -

dren. But the Lord is mind - ful of His own, The

Lord re - mem - bers His chil - dren, re - mem - - bers His

The Lord

chil - dren. Bow down be - fore Him, ye might - y,

For the Lord is near us! Bow down be - fors Him, ye might - y,

# THE LORD IS MINDFUL OF HIS OWN.

159

*f* *mf*

For the Lord is near..... us! Yea, the Lord is mind-ful of His

own; He re - mem - bers His chil - dren. Bow down be -

fore Him, ye might - y, For the Lord..... is near..... us.

*p* *pp*

The musical score is written for a piano and voice. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The second system continues the melody. The third system concludes with a piano (*p*) and pianissimo (*pp*) section. The lyrics are written below the vocal line, with ellipses indicating breath marks or pauses.

## MORNING HYMN.

WATTS.

DYKES.  
Unison or 4 Voices.

1. Once more, my soul, the ris - ing day Sa - lutes Thy wak - ing eyes;  
2. Fath - er, let all my hours be Thine, While I en - joy the light;

Once more, my voice, thy trib - ute pay To Him that rules the skies.  
Then shall my sun in smiles de - cline, And bring a plea - sant night.

The musical score is written for a piano and voice. It features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system contains two verses of lyrics. The second system continues the melody. The lyrics are written below the vocal line.

## LOVE DIVINE.

CHARLES WESLEY.

"Ave Verum," MOZART, adapted.

*p* Moderato. *pp*

1. Love di - vine, all love ex - cel - ling,  
 2. Breathe, O breathe Thy lov - ing Spir - it  
 3. Come, Al - might - y, to de - liv - er,

Joy of heav'n to earth come down, Fix in us Thy  
 In - to ev - - 'ry troub - led breast, Let us all in  
 Let us all... Thy grace re - ceive! Sud - den - ly re -

1. All..... Thy faith - ful  
 2. Let..... us find Thy  
 3. Nev - - - - er more Thy

*p* *cres.*

hum - ble dwell - ing, All Thy faith - ful mer - cies  
 Thee.... in - her - it, Let us find Thy prom - is'd  
 turn,... and nev - er, Nev - er more Thy tem - ple

crown.  
 rest.  
 leave.

*p*

(Fa - ther)  
 Je - sus, Thou art  
 Take a - way the  
 Thee we would be



# LOVE DIVINE.

161

*p*

all... com - pas - sion, Pure, un - bound - ed love Thou art.  
 love .. of sin - ning. Al - pha and O - meg - a.... be.  
 al - ways bless - ing, Serve Thee as the hosts a - bove.

*p*

Vis - it us... with Thy sal - va - tion, En - - -  
 End of faith.. as... its be - gin - ning, Set.....  
 Pray, and praise Thee with - - out ceas - ing, Glo - - -

Vis - - - it us... with Thy sal - va - tion,  
 End of faith as... its be - gin - ning,  
 Pray and praise Thee with - - out ceas - ing,

1. En - - -
2. Set.....
3. Glo - - -

*p* *cres.* *f*

- - - ter ev - 'ry trem - bling heart, En - - -  
 ..... our hearts at lib - - er - ty, Set.....  
 - - - ry in Thy per - fect love, Glo - - -

En - ter ev - 'ry trem - bling heart.  
 Set our hearts at lib - er - ty.  
 Glo - ry in Thy per - fect love.

*dim.* *p*

- - - - ter ev - 'ry trem - bling heart.  
 ..... our hearts at lib - - er - ty.  
 - - - ry in Thy per - fect love.

# NOW THANK WE ALL.

(CHORALE.)

J. CRUGER.  
Unison or 4 Voices.

1. Now thank we all our God, With heart and hands and voice, Who wondrous  
2. O may this bounteous God, Thro' all our life be near us, With ever

things hath done, In whom His world rejoices; Who from our mother's arms  
joyful hearts And blessed peace to cheer us; And keep us in His grace,

Hath bless'd us on our way With countless gifts of love, And still is ours to-day.  
And guide us when perplexed, And free us from all ills In this world and the next.

# TO GOD ON HIGH.

(CHORALE.)

MENDELSSOHN.  
Unison or 4 Voices.

To God on high be thanks and praise, Who deigns our bonds to

sever; His cares our drooping souls upraise; And

# TO GOD ON HIGH.

163



harm shall reach us nev - er. On Him we rest with faith as - sured, Of  
all that live the might - y Lord, For - ev - er and for - ev - er.

# COME, MY SOUL, THOU MUST BE WAKING.

HAYDN.  
Unison or 4 Voices.

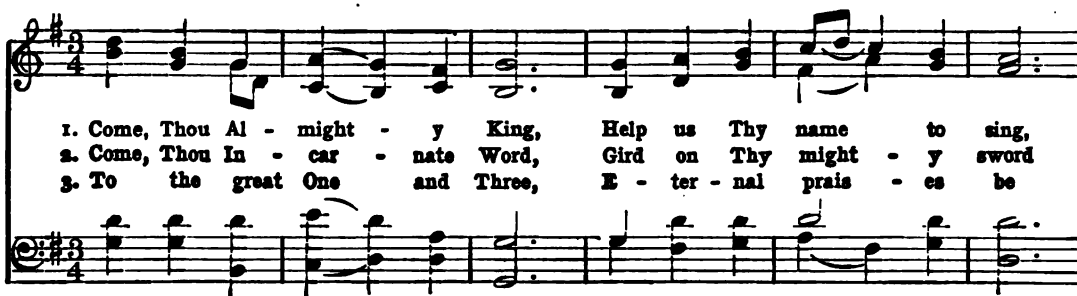


1. Come, my soul, thou must be wak - ing! Now is break - ing, O'er the  
2. Pray that He may pros - per ev - er, Each en - deav - or When thine  
3. God's free gifts do thou a - buse not, Light re - fuse not, But His  
earth an - oth - er day; Come to Him who made this  
aim is good and true; But that He may ev - er  
kind be - hests o - bey; Dwell with Him in peace, be  
splen - dor, See thou ren - der All thy fee - ble strength can pay.  
thwart thee, And di - vert thee When thou e - vil would pur - sue.  
hold - ing Light en - fold - ing All things in un - cloud - ed day.

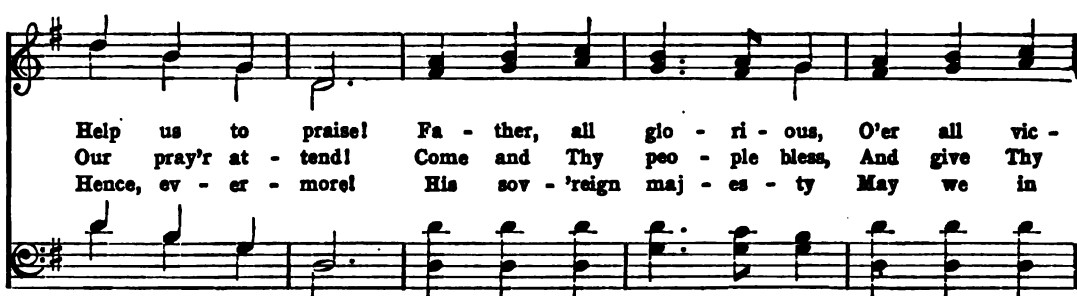
## ITALIAN HYMN.

CHARLES WESLEY

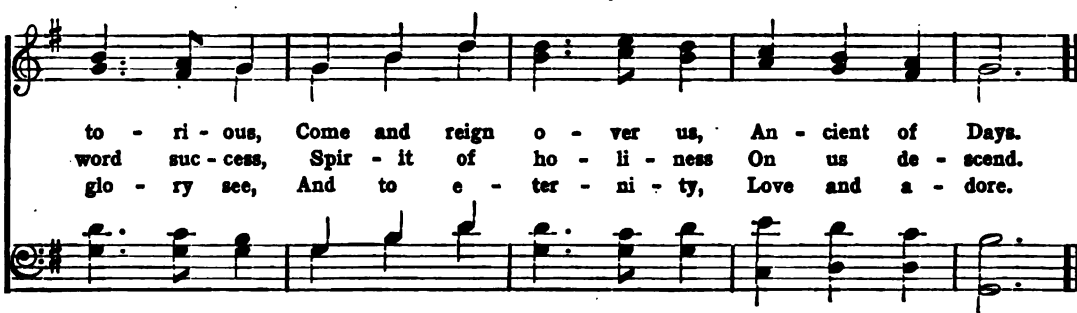
Unison, 2, 3 or 4 Voices.



1. Come, Thou Al - might - y King, Help us Thy name to sing,  
 2. Come, Thou In - car - nate Word, Gird on Thy might - y sword  
 3. To the great One and Three, E - ter - nal prais - es be



Help us to praise! Fa - ther, all glo - ri - ous, O'er all vic -  
 Our pray'r at - tend! Come and Thy peo - ple bless, And give Thy  
 Hence, ev - er - more! His sov - 'reign maj - es - ty May we in



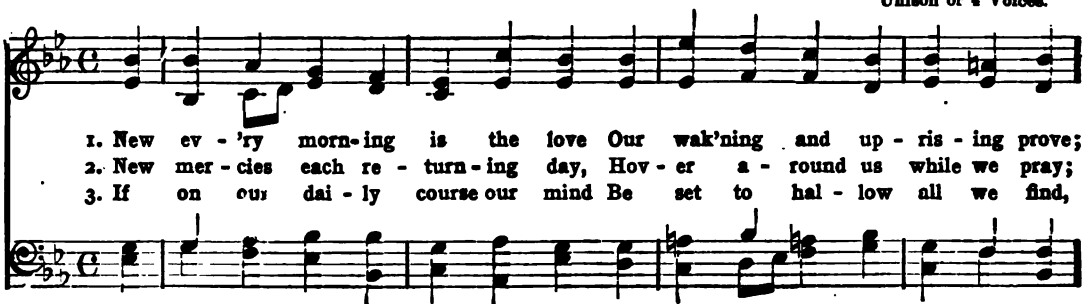
to - ri - ous, Come and reign o - ver us, An - cient of Days.  
 word suc - cess, Spir - it of ho - li - ness On us de - scend.  
 glo - ry see, And to e - ter - ni - ty, Love and a - dore.

## NEW EVERY MORNING.

JOHN KEBLE.

WEBBE.

Unison or 4 Voices.



1. New ev - 'ry morn-ing is the love Our wak'ning and up - ris - ing prove;  
 2. New mer - cies each re - turn-ing day, Hov - er a - round us while we pray;  
 3. If on our dai - ly course our mind Be set to hal - low all we find,

Thro' sleep and dark-ness safe - ly bro't, Re - stor'd to life, and pow'r, and thought.  
 New per - ils past, new sins for - giv'n, New tho'ts of God, new hopes of heav'n.  
 New treas - ures still, of count - less price, God will pro - vide for sac - ri - fice.

## THESE THINGS SHALL BE!

(DUKE STREET.)

JOHN ADDINGTON SYMONDS.

J. HATTON.  
Unison or 4 Voices.

1. These things shall be!— A loft - ier race Than e'er the  
 2. They shall be gen - tle, brave, and strong, Not to spill  
 3. Na - tion with na - tion, land with land, Un - armed shall  
 4. New arts shall bloom, of loft - ier mould, And might - ier  
 5. There shall be no more sin nor shame, And wrath and

world hath known shall rise, With flame of free - dom  
 hu - man blood, but dare All that may plant man's  
 live as com - rades free; In ev - 'ry heart and  
 mu - sic thrill the skies; And ev - 'ry life shall  
 wrong shall fet - tered lie; For man shall be at

in their souls And light of knowl - edge in their eyes.  
 lord - ship firm On earth and fire and sea and air.  
 brain shall throb The pulse of one fra - ter - ni - ty.  
 be a song, When all the earth is par - a - dise.  
 one with God In bonds of firm ne - ces - si - ty.

## OH, WORSHIP THE KING.

HAYDN.  
Arr. for 1 or 4 Voices.

1. Oh, wor - ship the King, all - glo - rious a - bove! Oh, grate - ful - ly  
2. Thy boun - ti - ful care what tongue can re - cite? It breathes in the

sing His pow'r and His love! Our shield and de - fend - er, the  
air, it shines in the light, It streams from the hills, it de -

An - cient of days, Pa - vill - ioned in splen - dor, and gird - ed with praise.  
ascends to the plins, And sweet - ly dis - tills in the dew and the rains.

## IN HEAVENLY LOVE ABIDING.

WARING.

DYKES,  
Unison, or 4 Voices.

1. In heav'n - ly love a - bid - ing, No change my heart shall fear; And  
2. Wher - ev - er He may guide me No want shall turn me back; My

safe in such con - fid - ing, For noth - ing chang - es here.  
Shep - herd is be - side me, And noth - ing can I lack.

The storm may roar with - out me, My heart may low be laid;  
His wis - dom ev - er wak - eth, His sight is nev - er dim;

But God is round a - bout me, And can I be dis - mayed?  
He shows the way He tak - eth, And I will walk with Him.

VESPER HYMN.

BORTNIANSKI.

Unison, 2, 3 or 4 Voices.

1. { Hark! the ves - per hymn is steal - ing O'er the wa - ters, soft and clear; }  
Near - er yet and near - er peal - ing, Soft it breaks up - on the ear. }  
2. { Now, like moon-light waves re - treat - ing, To the shore, it dies a - long; }  
Now, like an - gry sur - ges meet - ing, Breaks the min - gled tide of song. }

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

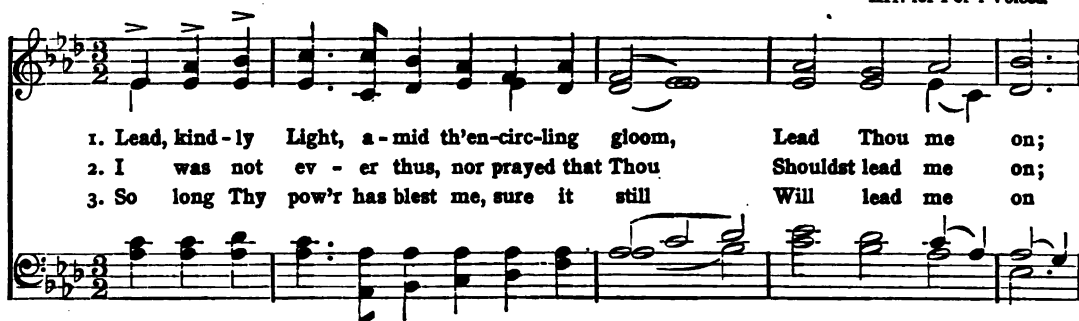
1. Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.  
2. Hark! a - gain, like waves re - treat - ing, To the shore it dies a - long.

# LEAD, KINDLY LIGHT.

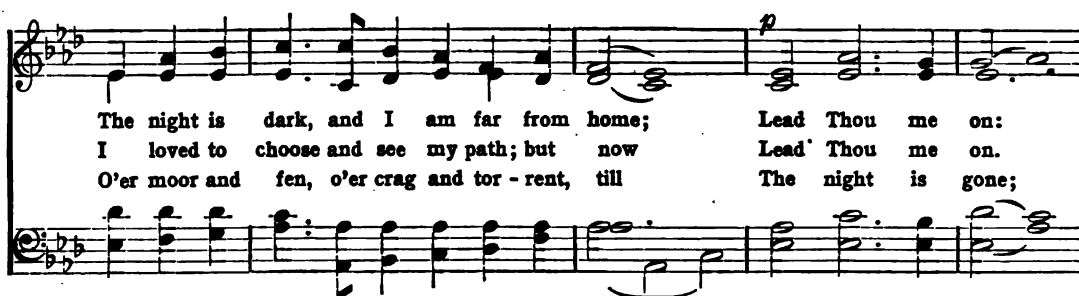
JOHN HENRY NEWMAN.

DYKES.

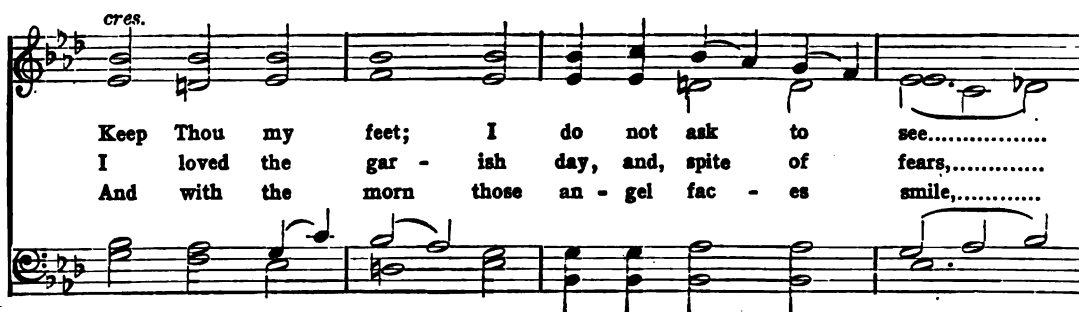
Arr. for 1 or 4 Voices.



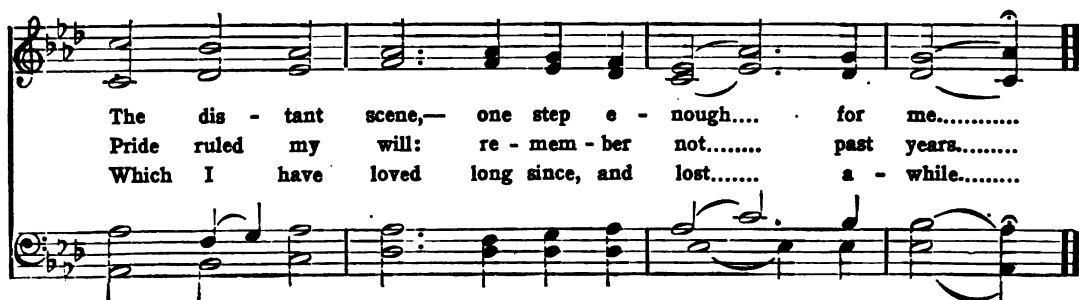
1. Lead, kind - ly Light, a - mid th'en-circ-ling gloom,      Lead Thou me on;  
 2. I was not ev - er thus, nor prayed that Thou      Shouldst lead me on;  
 3. So long Thy pow'r has blest me, sure it still      Will lead me on



The night is dark, and I am far from home;      Lead Thou me on:  
 I loved to choose and see my path; but now      Lead Thou me on.  
 O'er moor and fen, o'er crag and tor - rent, till      The night is gone;



*cres.*  
 Keep Thou my feet; I do not ask to see.....  
 I loved the gar - ish day, and, spite of fears.....  
 And with the morn those an - gel fac - es smile.....



The dis - tant scene, — one step e - nough.... for me.....  
 Pride ruled my will: re - mem - ber not..... past years.....  
 Which I have loved long since, and lost..... a - while.....



## WARD.

L. MASON.  
Arr. for 1 or 4 Voices.

1. My op'-ning eyes with rap - ture see The dawn of Thy re - turn - ing day;  
2. I yield my heart to Thee a - lone, Nor would re - ceive an - oth - er guest;

My tho'ts, O God, as - cend to Thee, While thus my ear - ly vows I pay.  
E - ter - nal King! e - rect Thy throne, And reign sole mon - arch in my breast.

## DENNIS.

DODDRIDGE.

NAGELI.  
Arr. for 1 or 4 Voices.


1. How gen - tle God's com-mands! How kind His pre - cepts are! Come,  
2. His good - ness stands ap - proved, Un - changed from day to day; I'll

cast your bur - dens on the Lord, And trust His con - stant care.  
drop my bur - den at His feet, And bear a song a - way.


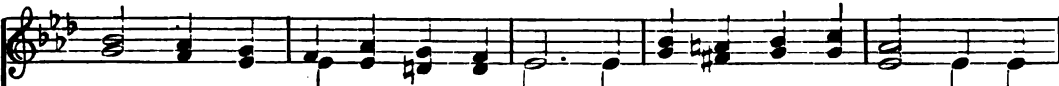
# JERUSALEM THE GOLDEN.

BERNARD of Cluny, 12th Century. Tr.

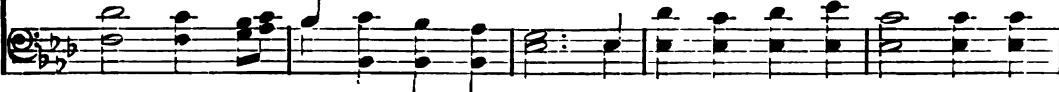

G. F. LE JEUNE.




1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest! Be - neath thy con - tem -  
2. They stand, those halls of Zi - on, All ju - bi - lant with song, And bright with many an

pla - tion Sink heart and voice op - prest. I know not, oh, I know not, What  
an - gel, And all the mar - tyr throng: The Prince is ev - er in them; The

joys a - wait us there, What ra - dian - cy of glo - ry, What bliss be - yond com - pare!  
day - light is se - rene; The pas - tures of the bless - ed Are decked in glo - rious sheen.



## Refrain.

Je - ru - - - - - sa - lem the gold - en!



Je - ru - sa - lem the gold - en, With milk and hon - ey blest!



Be - neath



Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.



Org.

# COME, YE THANKFUL PEOPLE, COME.

Rev. HENRY ALFORD.

(ST. GEORGE'S, WINDSOR.)

G. J. ELVEY.

1. Come, ye thank-ful peo-ple, come, Raise the song of har-vest home: All is safe-ly  
 2. All the world is God's own field, Fruit un-to His praise to yield; Wheat and tares to  
 3. Ev-en so, Lord, quick-ly come To Thy fi-nal har-vest home; Gath-er Thou Thy

gath-ered in, Ere the win-ter storms be-gin; God, our Mak-er, doth pro-vide For our  
 geth-er sown, Un-to joy or sor-row grown: First the blade, and then the ear, Then the  
 peo-ple in, Free from sor-row, free from sin; There for ev-er pu-ri-fied, In Thy

wants to be sup-plied: Come to God's own tem-ple, come, Raise the song of har-vest home.  
 full corn shall ap-pear: Lord of har-vest, grant that we Wholesome grain and pure may be.  
 pres-ence to a-bide: Come, with all Thine an-gels, come, Raise the glo-rious har-vest home.

# GOD, MY KING, THY MIGHT CONFESSING.

Bishop RICHARD MANT.

(ST. OSWALD.)

Rev. J. B. DYKES.

1. God, my King, Thy might con-fess-ing, Ev-er will I bless Thy name;  
 2. Nor shall fail from mem-'ry's treas-ure, Works by love and mer-cy wrought;  
 3. Full of kind-ness and com-pas-sion, Slow to an-ger, vast in love,  
 4. All Thy works, O Lord, shall bless Thee, Thee shall all Thy saints a-dore;

Day by day Thy throne ad-dress-ing, Still will I Thy praise pro-claim.  
 Works of love sur-pass-ing meas-ure, Works of mer-cy pass-ing thought.  
 God is good to all cre-a-tion; All His works His good-ness prove.  
 King su-preme shall they con-fess Thee, And pro-claim Thy sov-'reign pow'r.

## O MOTHER DEAR, JERUSALEM!

(MATERNA.)

(Founded on "F. B. P." MSS., 16th or 17th Cent.)

S. A. WARD.

1. O Moth - er dear, Je - ru - sa - lem! When shall I come to thee? When shall my sor - rows  
 2. Thy gar - dens and thy good - ly walks Con - tin - ual - ly are green, Where grows such sweet and  
 3. Those trees for ev - er - more bear fruit, And ev - er - more do spring, There ev - er - more the

have an end? Thy joys when shall I see? O hap - py har - bor of God's saints! O  
 pleas - ant flow'rs As no - where else are seen. Right thro' thy streets, with all - ver sound, The  
 an - gels are, And ev - er - more do sing. Je - ru - sa - lem, my hap - py home, Would

sweet and pleas - ant soil! In thee no sor - row may be found, No grief, no care, no toil.  
 liv - ing wa - ters flow, And on the banks, on ev - 'ry side, The trees of life do grow.  
 God I were in thee! Would God my woes were at an end, Thy joys that I might see!

## WE PLOUGH THE FIELDS.

MATTHIAS CLAUDIUS.

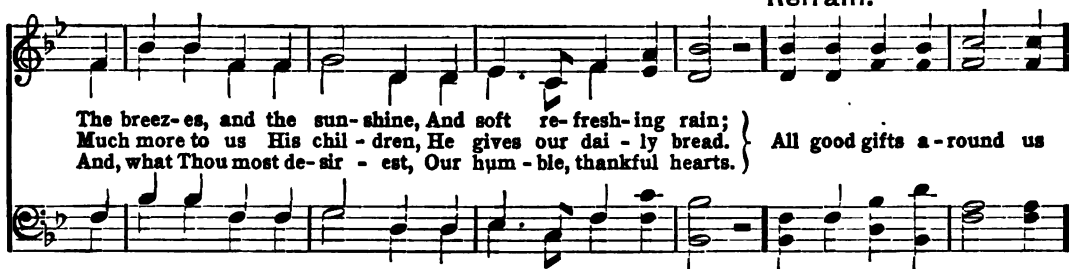
(WIR PFLÜGEN.)

J. A. P. SCHULZ.

1. We plough the fields, and scat - ter The good seed on the land, But it is fed and wa - tered  
 2. He on - ly is the Mak - er Of all things near and far; He paints the way - side flow - er,  
 3. We thank Thee, then, O Fa - ther, For all things bright and good; The seed - time and the har - vest,

By God's al - might - y hand; He sends the snow in win - ter, The warmth to swell the grain,  
 He lights the ev'ning star; The winds and waves o - bey Him, By Him the birds are fed;  
 Our life, our health, our food; Ac - cept the gifts we of - fer For all Thy love im - parts,

## Refrain.



The breez-es, and the sun-shine, And soft re-fresh-ing rain; } All good gifts a-round us  
 Much more to us His chil-dren, He gives our dai-ly bread. }  
 And, what Thou most de-sir - est, Our hum-ble, thankful hearts. }



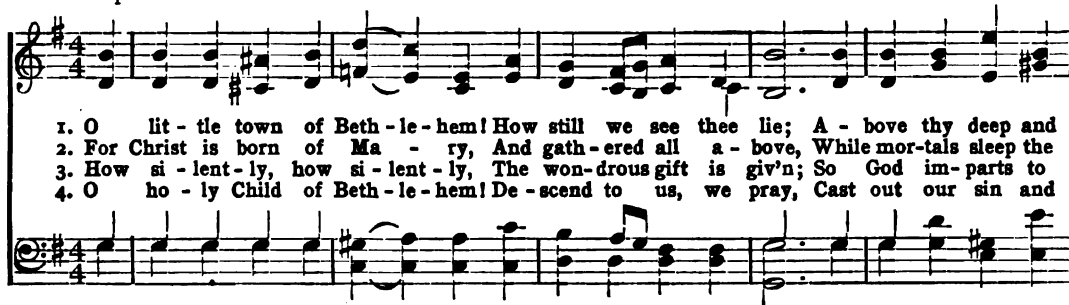
Are sent from Heav'n a-bove; Then thank the Lord, O thank the Lord For all His love.

## O LITTLE TOWN OF BETHLEHEM!

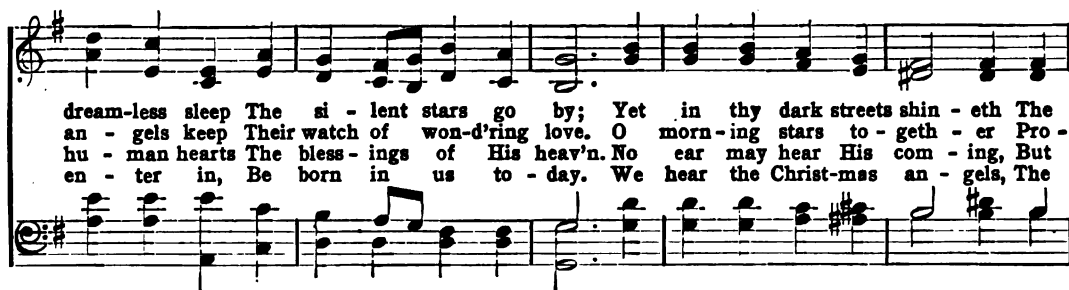
Bishop PHILLIPS BROOKS.

(ST. LOUIS.)

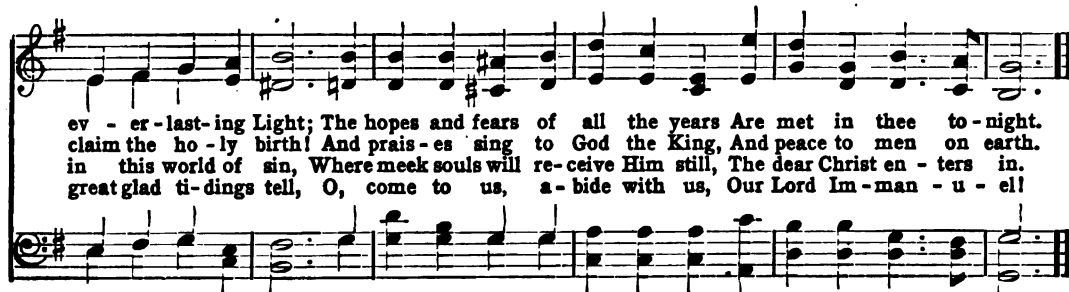
L. H. REDNER.



1. O lit-tle town of Beth-le-hem! How still we see thee lie; A-bove thy deep and  
 2. For Christ is born of Ma-ry, And gath-ered all a-bove, While mor-tals sleep the  
 3. How si-lent-ly, how si-lent-ly, The won-drous gift is giv'n; So God im-parts to  
 4. O ho-ly Child of Beth-le-hem! De-scend to us, we pray, Cast out our sin and



dream-less sleep The si-lent stars go by; Yet in thy dark streets shin-eth The  
 an-gels keep Their watch of won-d'ring love. O morn-ing stars to-geth-er Pro-  
 hu-man hearts The bless-ings of His heav'n. No ear may hear His com-ing, But  
 en-ter in, Be born in us to-day. We hear the Christ-mas an-gels, The



ev-er-last-ing Light; The hopes and fears of all the years Are met in thee to-night.  
 claim the ho-ly birth! And prais-es sing to God the King, And peace to men on earth.  
 in this world of sin, Where meek souls will re-ceive Him still, The dear Christ en-ters in.  
 great glad ti-dings tell, O, come to us, a-bide with us, Our Lord Im-man-u-el!

## THE PILGRIMS' CHORUS.

(TANNHAEUSER.)

RICHARD WAGNER.

Adapted by JOHN HYATT BREWER.

*f Andante maestoso.*

Once more, dear home, I with rapt-ure be-hold thee, And greet the fields that so sweet-ly en -

fold thee, Thou, pil - grim staff, may rest thee now Since I... to... God have ful - filled my

vow. By pen - ance sore I... have a - toned, And God's pure law my

heart hath owned; My pains hath He with bless - ing crowned, To God my

song shall aye re - sound, To God my song shall aye re -

PIANO.

By permission.

# THE PILGRIMS' CHORUS.

175

Unison. *f* marcato.

sound..... Once more, dear home, I with

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

rap - ture be - hold thee, And greet the fields that so sweet - ly en -

*Con Pedale.*

*mf*

fold thee; Yes! pil - - grim staff, thy.. toil... is o'er, I'll

*ff*

serve my.. God..... for - ev - er, for ev - - er - more.

*ff*

## WHILE SHEPHERDS WATCHED.

NAHUM TATE.

(CAROL.)

R. S. WILLIS.

1. While Shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the  
 2. "To you, in Da - vid's town, this day, Is born of Da - vid's line, The Sav - iour, who is  
 3. Thus spake the ser - aph, and forth-with Ap - peared a shin - ing throng Of an - gels, prais - ing

Lord came down, And glo - ry shone a - round. "Fear not," said he, for might - y dread Had  
 Christ, the Lord; And this shall be the sign: The heav'nly Babe you there shall find To  
 God, and thus Ad - dressed their joy - ful song: "All glo - ry be to God on high, And

seized their troubled mind; "Glad ti - dings of great joy I bring To you, and all man - kind.  
 hu - man view dis - played, All mean - ly wrapped in swathing bands, And in a man - ger laid."  
 to the earth be peace; Good-will henceforth from heav'n to men Be - gin, and nev - er cease."

## HARK! THE HERALD ANGELS SING.

Rev. CHARLES WESLEY.

(MENDELSSOHN.)

MENDELSSOHN.

1. Hark! the her - ald an - gels sing Glo - ry to the new-born King; Peace on earth, and  
 2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last - ing Lord; Come, De - sire of  
 3. Mild He lays His glo - ry by, Born that man no more may die, Born to raise the

mer - cy mild, God and sin - ners rec - on - ciled! Joy - ful all ye na - tions, rise,  
 na - tions, come, Fix in us Thy hum - ble home. Veiled in flesh the God - head see;  
 sons of earth, Born to give them sec - ond birth. Ris'n with heal - ing in His wings,



# HARK! THE HERALD ANGELS SING.

177

Join the tri-umph of the skies; Withth' an-gel - ic host pro-claim Christ is born in  
Hail th' In-car-nate De - i - ty, Pleased as Man with man to dwell; Je - sus, our Em-  
Light and life to all He brings, Hail, the Son of Right-eous-ness! Hail, the heav'n-born

## Refrain.

Beth - le - hem.  
man - u - el. } Hark! the her - ald an - gels sing Glo - ry to the new-born King.  
Prince of Peace.

*Ped.*

# HOLY, HOLY, HOLY!

Bishop REGINALD HEBER.

(NICÆA.)

Rev. J. B. DYKES.

1. Ho - ly, Ho - ly, Ho - ly, Lord God Al-might - y! Ear - ly in the  
2. Ho - ly, Ho - ly, Ho - ly! All the saints a - dore Thee, Cast - ing down their  
3. Ho - ly, Ho - ly, Ho - ly! Tho' the dark-ness hide Thee, Though the eye of  
4. Ho - ly, Ho - ly, Ho - ly, Lord God Al-might - y! All Thy works shall

morn - ing our song shall rise to Thee; Ho - ly, Ho - ly, Ho - ly!  
gold - en crowns a - round the glass - y sea; Cher - u - bim and sera - phim  
sin - ful man Thy glo - ry may not see, On - ly Thou art ho - ly;  
praise Thy Name, in earth and sky and sea; Ho - ly, Ho - ly, Ho - ly!

Mer - ci - ful and Might - y! God in Three Per - sons, bless - ed Trin - i - ty!  
fall - ing down be - fore Thee, Which wert, and art, and ev - er - more shalt be.  
there is none be - side Thee Per - fect in pow - er, in love, and pur - i - ty.  
Mer - ci - ful and Might - y! God in Three Per - sons, bless - ed Trin - i - ty!

# FROM GREENLAND'S ICY MOUNTAINS.

Bishop REGINALD HEBER.

(MISSIONARY HYMN.)

LOWELL MASON.

1. From Greenland's i - cy moun-tains, From In-dia's cor-al strand, Where Af-ric's sun-ny  
 2. What tho' the spi-cy breez-es Blow soft o'er Cey-lon's isle; Tho' ev-'ry pros-pect  
 3. Can we, whose souls are light-ed With wis-dom from on high,— Can we, to men be-  
 4. Waft, waft, ye winds, His sto-ry, And you, ye wa-ters, roll, Till, like a sea of

foun-tains Roll down their gold-en sand, From many an an-cient riv-er, From  
 pleas-es, And on-lv man is vile; In vain with lav-ish kind-ness The  
 night-ed The lamp of life de-ny? Sal-va-tion! O sal-va-tion! The  
 glo-ry It spreads from pole to pole; Till o'er our ran-somed na-ture The

many a palm-y plain, They call us to de-liv-er Their land from er-ror's chain.  
 gifts of God are strewn; The hea-then in his blind-ness Bow down to wood and stone.  
 joy-ful sound pro-claim, Till each re-mot-est na-tion Has learned Mes-si-ah's name.  
 Lamb for sin-ners slain, Re-deem-er, King, Cre-a-tor, In bliss re-turns to reign.

# DEAR LORD AND FATHER OF MANKIND.

J. G. WHITTIER.

(WHITTIER.)

F. C. MAKER.

1. Dear Lord and Fa-ther of man-kind, For-give our fev-'rish ways! Re-clothe us in our  
 2. In sim-ple trust like theirs who heard, Be-side the Syr-ian sea, The gra-cious call-ing  
 3. With that deep hush sub-du-ing all Our words and works that drown The ten-der whis-per

right-ful mind; In pur-er lives thy ser-vice find, In deep-er rev-'rence, praise.  
 of the Lord, Let us, like them, with-out a word Rise up and fol-low Thee.  
 of Thy call, As noise-less let Thy bless-ing fall As fell Thy man-na down.

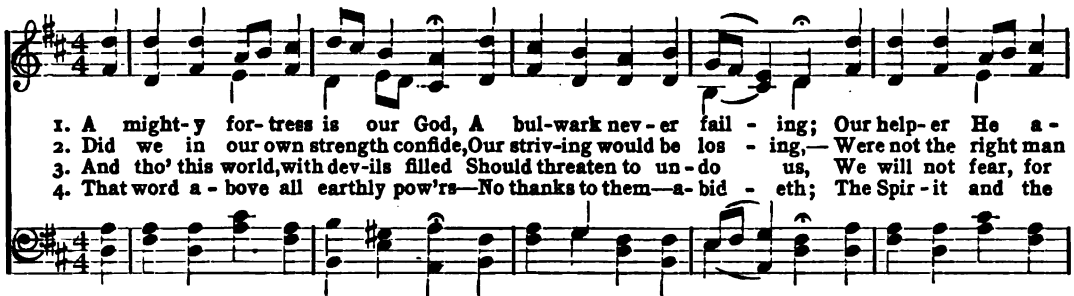
# A MIGHTY FORTRESS IS OUR GOD.

179

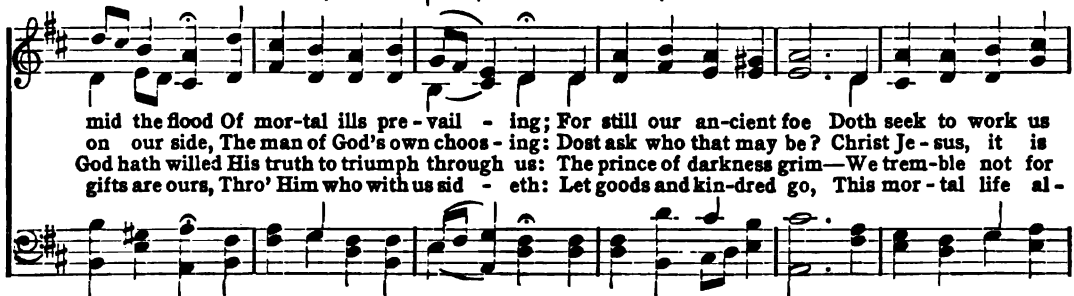
MARTIN LUTHER.

(EIN FESTE BURG.)

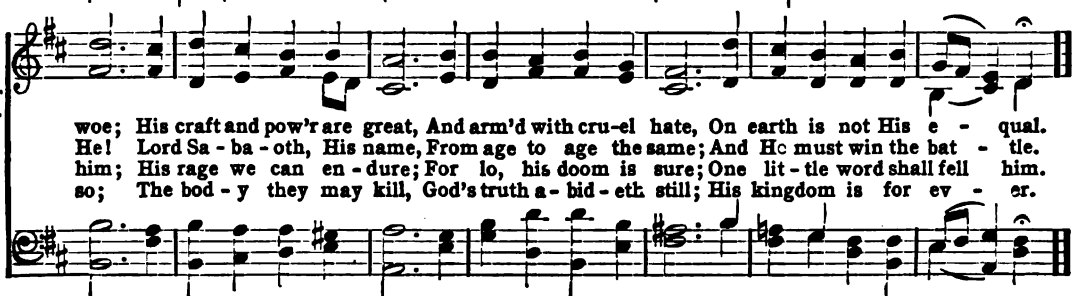
MARTIN LUTHER.



1. A might-y for-ess is our God, A bul-wark nev-er fail-ing; Our help-er He a-  
 2. Did we in our own strength confide, Our striv-ing would be los-ing, Were not the right man  
 3. And tho' this world, with dev-ils filled Should threaten to un-do us, We will not fear, for  
 4. That word a-bove all earthly pow'rs—No thanks to them—a-bid-eth; The Spir-it and the



mid the flood Of mor-tal ills pre-vail-ing; For still our an-cient foe Doth seek to work us  
 on our side, The man of God's own choos-ing: Dost ask who that may be? Christ Je-sus, it is  
 God hath willed His truth to triumph through us: The prince of darkness grim—We trem-ble not for  
 gifts are ours, Thro' Him who with us sid-eth: Let goods and kin-dred go, This mor-tal life al-



woe; His craft and pow'r are great, And arm'd with cru-el hate, On earth is not His e-qual.  
 He! Lord Sa-ba-oth, His name, From age to age the same; And He must win the bat-tle.  
 him; His rage we can en-dure; For lo, his doom is sure; One lit-tle word shall fell him.  
 so; The bod-y they may kill, God's truth a-bid-eth still; His kingdom is for ev-er.

# WHEN MORNING GILDS THE SKIES.

German. Tr. E. CASWALL.

(LAUDES DOMINI.)

J. BARNEY.



1. When morn-ing gilds the skies, My heart a-wak-ing cries May Je-sus Christ be praised:  
 2. When-e'er the sweet church bell Peals o-ver hill and dell, May Je-sus Christ be praised!  
 3. Does sad-ness fill my mind? A sol-ace here I find, May Je-sus Christ be praised!



A-like at work and prayer To Je-sus I re-pair; May Je-sus Christ be praised.  
 O hark to what it sings, As joy-ous-ly it rings, May Je-sus Christ be praised!  
 Or fades my earth-ly bliss? My com-fort still is this, May Je-sus Christ be praised!

## NEARER, MY GOD, TO THEE.

SARAH F. ADAMS.

FRANK R. RIX.

*Moderato.*  $p$   $pp$   $p$

Near - er, my God, to Thee, Near - er to Thee; E'en tho' it be a cross

$mf$   $p$  *cres.*  $f$

That rais - eth me; Still all my song shall be, Near - er, my God, to Thee,

$pp$   $p$   $mf$

Near - er to Thee. Though, like the wan - der - er, The sun gone down,

*cres.*

Dark - ness be o - ver me, my rest a stone; Still all my

*dim.*

song shall be, Near - er, my God, to Thee, Near - er to Thee.

# NEARER, MY GOD, TO THEE.

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*mf*

There let the way ap-pear, Steps un-to heaven, All that Thou send-est me,

(Melody in the Bass.)

*p cres.* *f dim.*

In mer-cy given; An-gels to beck-on me Near-er, my God to Thee,

*pp* *mf con moto.*

Near-er to Thee. Then, with my wak-ing tho'ts, Bright with Thy praise, Out of my

*p cres.* *f*

ston-y griefs, Beth-el I'll raise; So, by my woes to be Near-er, my

*p* *p* *f* *rall.*

God, to Thee, Near-er to Thee; Near-er, my God, to Thee, Near-er to Thee.

# WHEN THE LORD OF LOVE WAS HERE

Rev. STOPFORD A. BROOKE.

(ARMSTRONG.)

G. W. CHADWICK.

1. When the Lord of Love was here, Hap - py hearts to Him were dear,  
 2. Meek and low - ly were His ways; From His lov - ing grew His praise,  
 3. When He walked the fields, He drew From the flow'rs and birds and dew,

Though His heart was sad;..... Worn and lone - ly for our sake,  
 From His giv - ing, prayer;..... All the out - casts thronged to hear,  
 Par - a - bles of God;..... For with - in His heart of love

Yet He turned a - side to make All the wea - ry glad.....  
 All the sor - row - ful drew near To en - joy His care.....  
 All the soul of man did move, — God had His a - bode.....

# REJOICE, YE PURE IN HEART.

Rev. E. H. PLUMPTRE.

(MARION.)

A. H. MESSITER.

1. Re - joice, ye pure in heart, Rejoice, give thanks and sing; Your fes - tal ban - ner wave on high, —  
 2. Bright youth and snow-crowned age, Strong men and maidens meek, Raise high your free, ex - ult - ing song,  
 3. With all the an - gel choirs, With all the saints on earth, Pour out the strains of joy and bliss,  
 4. Then on, ye pure in heart, Re-joice, give thanks and sing; Your glorious banner wave on high,

Refrain.

The cross of Christ, your King; Re-joice, re - joice, Re-joice, give thanks and sing.  
 God's wondrous praises speak.  
 True rap - ture, noblest mirth!  
 The cross of Christ, your King. Re-joice, Re-joice,

# GOD OF OUR FATHERS.

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(THE RECESSIONAL.)

RUDYARD KIPLING, 1897.

JOHN H. GOWER.

*f*

1. God of our fa - thers, known of old, Lord of our far - flung bat - tle line,  
 2. The tu - mult and the shout - ing dies; The cap - tains and the kings de - part;  
 3. Far - call'd our na - vies melt a - way; On dune and head - land sinks the fire;

Be - neath whose aw - ful hand we hold Do - min - ion o - ver palm and pine:  
 Still stands Thine an - cient sac - ri - fice, An hum - ble and a con - trite heart:  
 Lo, all our pomp of yes - ter - day Is one with Nin - e - veh and Tyre!

Lord God of hosts, be with us yet, Lest we for - get, lest we for - get.  
 Lord God of hosts, be with us yet, Lest we for - get, lest we for - get.  
 Judge of the na - tions, spare us yet, Lest we for - get, lest we for - get.

Copyright, by John H. Gower.

4 If, drunk with sight of power, we loose  
 Wild tongues that have not Thee in awe,  
 Such boastings as the Gentiles use,  
 Or lesser breeds without the law:  
 Lord God of hosts, be with us yet,  
 Lest we forget, lest we forget.

5 For heathen heart that puts her trust  
 In reeking tube and iron shard;  
 All valiant dust that builds on dust,  
 And guarding calls not Thee to guard:  
 For frantic boast and foolish word,  
 Thy mercy on Thy people, Lord!

# I THANK THEE, LORD, FOR STRENGTH OF ARM.

(MINISTRY.)

ROBERT DAVIS.

JOHN H. GROVER.

1. I thank Thee, Lord, for strength of arm To win my... bread,

And that, be - yond my need, is meat For friend un - fed:

I thank Thee much for bread to live, I thank Thee more for bread to give. A - men.

2 I thank Thee, Lord, for snug-thatched roof  
In cold and storm,  
And that beyond my need is room  
For friend forlorn:  
I thank Thee much for place to rest,  
But more for shelter for my guest.

3 I thank Thee, Lord, for lavish love  
On me bestowed,  
Enough to share with loveless folk  
To ease their load:  
Thy love to me I ill could spare,  
Yet dearer is Thy love I share.]

## OUR GOD, OUR HELP IN AGES PAST.

(ST. ANNE.)

ISAAC WATTS, 1719.

Ascribed to WILLIAM CROFT, 1708.

1. Our God, our help in a - ges past, Our hope for years to come,  
2. Un - der the shad - ow of Thy throne Thy saints have dwelt se - cure;



# OUR GOD, OUR HELP IN AGES PAST.

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Our shel - ter from the storm - y blast, And our e - ter - nal home!  
Suf - fi - cient is Thine arm a - lone, And our de - fence is sure. A - men.

3 Before the hills in order stood,  
Or earth received her frame  
From everlasting Thou art God,  
To endless years the same.

4 A thousand ages in Thy sight  
Are like an evening gone;  
Short as the watch that ends the night  
Before the rising sun.

5 Time, like an ever-rolling stream,  
Bears all its sons away;  
They fly forgotten, as a dream  
Dies at the opening day.

6 Our God, our help in ages past,  
Our hope for years to come,  
Be thou our guard while troubles last,  
And our eternal home.

# O GOD, BENEATH THY GUIDING HAND.

(DUKE STREET.)

LEONARD BACON.

JOHN HATTON.

1. O God, be - neath Thy guid - ing.. hand Our ex - il'd fa - thers.  
2. Thou heard'st, well pleas'd, the.. song, the.. pray'r; Thy bless - ing came, and

cross'd the sea; And when they trod the.. win - try.. strand,  
still its pow'r Shall on - ward through all.. a - ges.. bear

With pray'r and psalm.... they wor - shipp'd Thee.  
The mem - 'ry of..... that ho - ly hour. A - men.

3 Laws, freedom, truth, and faith in God  
Came with those exiles o'er the waves,  
And where their pilgrim feet have trod,  
The God they trusted guards their graves.

4 And here Thy name, O God of love,  
Their children's children shall adore,  
Till these eternal hills remove,  
And spring adorns the earth no more.

## O LORD, HOW MANIFOLD ARE THY WORKS.

(THANKSGIVING ANTHEM.)

J. BARNBY, Arr.

*Allegro Maestoso.*

O Lord, how man-i-fold, how man-i-fold are Thy works; in

wis-dom, in wis-dom hast Thou made them all. O Lord, how  
wis-dom

man-i-fold, how man-i-fold are Thy works; in wis-dom; hast Thou  
are..... Thy works; in

the made them all, in wis-dom hast Thou made them all; the earth is full,.....  
all..... the earth is  
wis-dom hast Thou made them all, in wis-dom hast Thou made them all; the

Solo.  
..... is full of Thy rich-es. The val-leys stand so thick with corn that  
full,  
earth

# O LORD, HOW MANIFOLD ARE THY WORKS.

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they

they laugh and sing, they laugh and sing, they laugh and sing, they laugh and

The val-leys stand, so they

sing, they laugh and sing, They stand so thick with corn that they laugh and

laugh and sing, they laugh and sing,

sing, they laugh and sing..... they laugh and sing.

O Lord, how man - i - fold, how man - i - fold are Thy works; in

in wis - dom,

wis - dom, in wis - dom hast Thou made them all. O Lord, how

wis - dom,

## O LORD, HOW MANIFOLD ARE THY WORKS.

man - i - fold, how man - i - fold are Thy works,..... in wis - dom hast Thou  
are..... Thy) works,

In  
the

made them all, in wis - dom hast Thou made them all. The earth is full.....  
all..... The earth is

wis - dom hast Thou made them all, in wis - dom hast Thou made them all. The

earth

..... is full of Thy rich - es. Praise the Lord, Oh, my  
full  
earth

soul, praise the Lord, Oh, my soul, and for - get not

*Maestoso.*

all..... His ben - e - fits. Praise the Lord, Praise the Lord.

# INTEGER VITÆ.

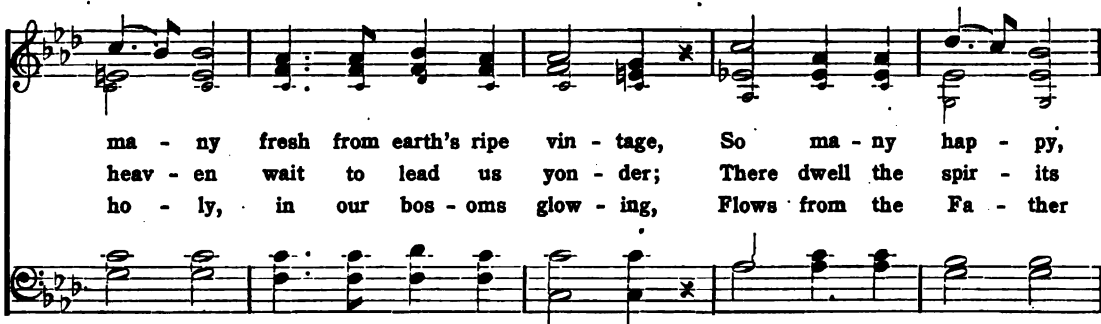
189

FLEMMING.

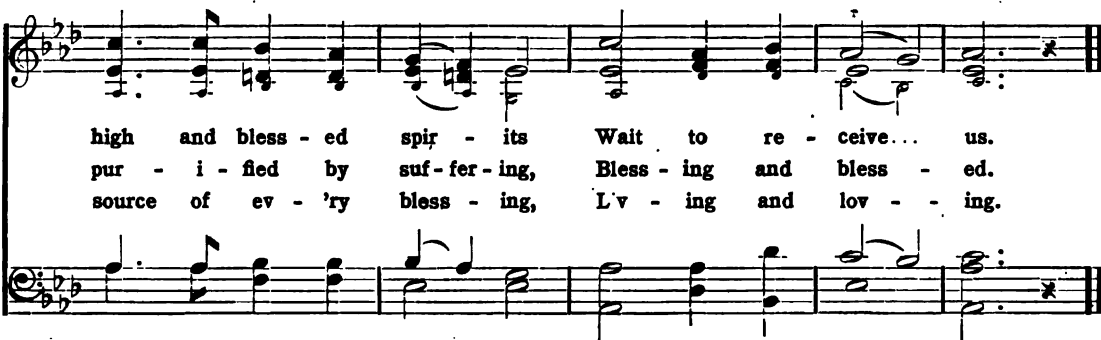
For 1, 3 or 4 voices.



1. Tran - quil and peace - ful is the path to heav - en, Where now so  
 2. There life is bliss - ful; shall the spir - it trem - ble? An - gels of  
 3. There our lost rose - buds in our hands shall o - pen; Love, pure and



ma - ny fresh from earth's ripe vin - tage, So ma - ny hap - py,  
 heav - en wait to lead us yon - der; There dwell the spir - its  
 ho - ly, in our bos - oms glow - ing, Flows from the Fa - ther



high and bless - ed spir - its Wait to re - ceive... us.  
 pur - i - fied by suf - fer - ing, Bless - ing and bless - ed.  
 source of ev - 'ry bless - ing, L'v - ing and lov - - ing.

1 Integer vitæ scelerisque purus  
 Non eget Mauris jaculis nec arcu,  
 Nec venenatis gravis sagittis,  
 Fusce, pharetra;

2 Sive per Syrtes iter æstuosas,  
 Sive facturus per inhospitalem  
 Caucasum vel quæ loca fabulosus  
 Lambit Hydaspes.

3 Pone me, pigris ubi nulla campis  
 Arbor æstiva recreatur aura;  
 Quod Jatus mundi nebulae malusque  
 Jupiter urget.

4 Pone sub curru nimium propinquo  
 Solis, in terra domibus negata;  
 Dulce ridentem Lalagen amabo,  
 Dulce loquentem.

# TOPICAL INDEX

NOTE. The arrangements are indicated as follows: S, soprano; SA, soprano and alto, or soprano and alto-tenor; SAB, soprano, alto (alto-tenor) and bass; SATB, soprano, alto, tenor, and bass; TB, tenor and bass.

## PATRIOTIC SONGS

PAGE	TITLE	ARRANGEMENT	AUTHOR	COMPOSER
161	America.....	S, SA, SAB, SATB	S. F. Smith.....	H. Carey (?)
16	American hymn.....	S, SATB	M. Keller.....	M. Keller
14	Ark of freedom.....	S, SA, SAB, SATB	"Austrian hymn".....	Jos. Haydn
21	Battle hymn of the Republic.....	S, SA, SATB	Julia Ward Howe.....	Anon.
27	Breaking waves dashed high.....	S, SA, SAB, SATB	Mrs. Hemans.....	Old tune
8	Columbia the gem.....	S, SA, SAB, SATB		Shaw
10	Dixie.....	S, SA, SAB, SATB	Dan Emmett.....	Emmett
130	Fairest of nations.....	SSA, SATB	May A. Ingenthron, "Aida".....	Verdi
15	Flag of the free.....	S, SA, SAB		Wagner
13	Flower of liberty.....	S, SA, SAB, SATB	O. W. Holmes.....	Wilhelm
9	God ever glorious.....	S, SA, SAB, SATB	S. F. Smith.....	Lwoff
7	God speed the right.....	S, SA, SAB, SATB	W. E. Hickson.....	German air
18	Land of freedom.....	S, SATB	F. R. Rix.....	Verdi
130	March, "Aida".....	SSA, SATB	May A. Ingenthron.....	Verdi
11	Maryland, my Maryland.....	S, SA, SAB, SATB	J. R. Randall.....	German air
16	My country, 'tis.....	S, SA, SAB, SATB	S. F. Smith.....	H. Carey (?)
26	Ode to Washington's birthday.....	S, SATB	O. W. Holmes.....	F. R. Rix
18	Patriot's song.....	S, SATB	F. R. Rix.....	"Aida" Verdi
8	Red, white, and blue.....	S, SA, SAB, SATB		Shaw
9	Russian hymn.....	S, SA, SAB, SATB	O. W. Holmes.....	Lwoff
22	Silent heroes.....	S, SATB	"Chimes of Normandy".....	Planquette
14	Soldier's farewell.....	S, SA, SAB, SATB	L. Elson, tr.....	Johanna Kinkel
24	Soldier's life, The.....	S, SA, SATB	"Erminie".....	Jakobowski
6	Star spangled banner, The.....	S, SA, SAB, SATB	F. S. Key.....	John Stafford Smith (?)
20	Tenting to-night.....	S, SA, SAB, SATB	Kittredge.....	Walter Kittredge
12	Unfurl the starry flag.....	S, SATB	Louie R. Heller.....	J. Remington Fairlamb
13	Watch on the Rhine (music).....	S, SA, SAB, SATB		
26	Welcome to the day.....	S, SATB	O. W. Holmes.....	F. R. Rix

## FOLK-SONGS AND HOME SONGS

36	All through the night.....	S, SA, SSA, SAB, SATB	Welsh.....	Welsh air
61	Auld lang syne.....	S, SA, SAB, SATB	Robert Burns.....	Scotch air
43	Believe me, if all.....	S, SA, SAB, SATB	Thomas Moore.....	Moore's Melodies
33	Blue bells of Scotland.....	S, SA, SAB, SATB	Mrs. Jordan.....	Scotch air
57	Die Lorelei.....	S, SA, SAB, SATB	Heinrich Heine.....	Fr. Silcher
10	Dixie.....	S, SA, SAB, SATB	D. Emmett.....	D. Emmett
53	Drink to me only.....	S, SATB	Ben Jonson.....	Old melody
44	Funiculi, funiculara.....	S, SSA	E. Oxenford.....	L. Denza
31	Home, sweet home.....	S, SA, SAB, SATB	John Howard Payne.....	H. Bishop
40	Killarney.....	S, SATB	Irish.....	M. W. Balfe
42	Last rose of summer.....	S, SA, SAB, SATB	Irish.....	Irish air
56	Lass of Richmond Hill.....	S, SA, SAB	L. McNally.....	J. Hook
41	Loch Lomond.....	S, SATB	Scotch.....	Scotch air
50	Marseillaise, The.....	S, SA, SAB, SATB	R. de Lisle.....	R. de Lisle
50	Massa's in the cold ground.....	S, SA, SAB, SATB	Stephen C. Foster.....	S. C. Foster
32	Meeting of the waters.....	S, SA, SAB, SATB	Thomas Moore.....	Moore's Melodies
49	Men of Harlech.....	S, SATB	Welsh.....	Welsh air
32	Minstrel boy, The.....	S, SA, SAB, SATB	Thomas Moore.....	Moore's Melodies
70	Nearest and dearest.....	SA, ST, TB, SAB	Tuscan folk song.....	Caracciolo
29	Old folks at home.....	S, SA, SATB	S. C. Foster.....	S. C. Foster
28	Old Kentucky home.....	S, SA, SAB, SATB	S. C. Foster.....	S. C. Foster
37	Santa Lucia.....	S, SA, SAB, SATB	Italian folk song.....	Italian air
85	Silent night.....	S, SATB	German.....	M. Haydn
85	Stille nacht, heil'ge nacht.....	SATB	German folk song.....	M. Haydn
29	Swanee river.....	S, SA, SATB	S. C. Foster.....	S. C. Foster
50	Ye sons of freedom (La Marseillaise).....			Rouget de Lisle

# TOPICAL INDEX Continued

## MISCELLANEOUS SONGS

PAGE	TITLE	ARRANGEMENT	AUTHOR	COMPOSER
76	A wind came up	S, SAA, SAB, SATB	H. W. Longfellow	F. Way, arr.
52	Auf wiedersehen	S, SATB	German, tr.	Mendelssohn
96	Curfew, The	S, SATB	H. W. Longfellow	T. Anderton
76	Daybreak	S, SAA, SAB, SATB	H. W. Longfellow	F. Way, arr.
55	Er lebe hoch	S, SA, TB, SATB	German student song	Folk song
58	For the new year	S, SAT, SAB, SATB	German, tr.	Mendelssohn, arr.
145	Gaudeamus igitur	S, SATB		College song
114	Good night	S, SATB	F. R. Rix	F. R. Rix
124	Good night, beloved	SATB	H. W. Longfellow	C. Pinsuti
48	Heart of oak	S, SA, SAB, SATB	David Garrick	Wm. Boyce
109	Heart's in the highlands, My	S, SSA	Robert Burns	Jensen, arr.
72	I hear the soft note	S, SA, SAB, SATB	W. S. Gilbert	A. Sullivan, arr.
189	Integer vitæ	S, SAA, SAT, SATB	Horace	Flemming
71	Lauriger Horatius	S, SSA, SAT, SATB	Horace	College song
55	Long live our school	S, SA, TTB, SATB	School song	German
38	Low backed car	S, SATB	Samuel Lover	Irish air
80	Magnet and the churn, The	S, SA, SAB, SATB	W. S. Gilbert, "Patience"	A. Sullivan
39	Miller of the Dee, The	S, SATB	English	Old English
70	Nearest and dearest	SA, ST, TB, SAB	Tuscan folk song	Caracciolo
82	Night bells, The	SA, SAB		C. Vincent, arr.
78	Now to the banquet	SA, SAB, SATB	W. S. Gilbert, "Sorcerer"	A. Sullivan
97	Policeman's chorus	SATB	W. S. Gilbert, "The Pirates"	A. Sullivan
67	Rhine raft song	S, SAA, SAAB	F. Eröch	C. Pinsuti, arr.
54	Sailing	S, SA, SAB, SATB		G. Marks
34	Softly sighs	S, SA, SAT, SATB	"Der Freischütz"	Von Weber, arr.
24	Soldier's life, The	S, SA, SATB	"Erminie"	Jakobowski
116	Spring song	S	"Melody in F"	Rubinstein
99	Toreador song	S, SA, B, TB, SATB	"Carmen"	Bizet
116	Welcome, sweet springtime (unis)			Rubinstein
97	When the foeman	SATB	W. S. Gilbert, "The Pirates"	A. Sullivan
5	While we're young let us rejoice	S, SATB	"Gaudeamus"	College song

## CLASSICAL SONGS

86	Che faro senza Euridice	S, SA, SAB	"Orpheus"	Gluck
74	Discovery	SSA, SAT, SATB	B. Björnson, tr.	Edv. Grieg, arr.
65	Farewell to the forest	SAT, SATB	Part-song	Mendelssohn, arr.
62	Greeting	SSA	3 part-song	Mendelssohn
60	Hark, hark, the lark	S, SA, SAB, SATB	Shakespeare	Fr. Schubert, arr.
142	Heavens proclaim, The	S, SATB		Beethoven
140	Hope thou in God	S, SSA	Psalms	Handel
86	I have lost my Euridice	S, SA, SAB	"Orpheus"	Gluck
74	Landerkennung (Discovery)	SSA, SAT, SATB		Grieg
140	Largo (Hope thou in God)	S, SSA		Handel
138	Lift thine eyes	SSA	"The Elijah"	Mendelssohn
91	Lost chord, The	S, SAA	Adelaide A. Proctor	A. Sullivan
106	My heart rejoices	S, SA	"Samson and Delilah"	C. St. Saens, arr.
59	Ode to joy	S, SATB	Schiller, "Ninth Symphony"	Beethoven
118	O star of evening	S, B	"Tannhauser"	Wagner
174	Pilgrims' chorus	Unis. or SATB	"Tannhauser"	Wagner
120	Ring out, wild bells	SATB	Tennyson	Gounod
66	Thou'rt like a flower	S, SSA	Heine, tr.	Liszt, arr.
36	Who is Sylvia?	S, SATB	Shakespeare	Fr. Schubert

## ANTHEMS AND ORATORIO SELECTIONS

148	Abide with me	SATB	H. F. Lyte, "Woman of Samaria"	W. S. Bennett
160	Ave verum	SATB		Mozart
155	Cantique de Noël	S, SATB		A. Adam
150	Hallelujah chorus (abridged)	SATB	"The Messiah"	Handel
142	Heavens proclaim, The	S, SATB		Beethoven
127	How mighty are Thy works	S, SATB	May A. Ingenthron, "Athalie"	Mendelssohn
156	Jerusalem, O turn thee	SAA, SATB	"Gallia"	Gounod
138	Lift thine eyes	SSA	"The Elijah"	Mendelssohn
158	Lord is mindful, The	S, SATB	"St. Paul"	Mendelssohn
160	Love divine	SATB	Chas. Wesley, "Ave verum"	Mozart

# TOPICAL INDEX Continued

PAGE	TITLE	ARRANGEMENT	AUTHOR	COMPOSER
180	Nearer, my God, to Thee	SATB	Sarah F. Adams	Frank R. Rix
154	O holy night	S, SATB	Christmas song	A. Adam
186	O Lord, how manifold	SATB	Thanksgiving anthem	J. Barnby
143	O rest in the Lord	S, A	"Elijah"	Mendelssohn
146	O Zion that bringest	S, SATB		Stainer
136	Send out thy light	S, SATB	(Abridged)	Gounod
162	To God on high, Chorale ("Hymn of Praise")			Mendelssohn

## HYMNS (S or SATB)

PAGE	TITLE	AUTHOR	COMPOSER
146	Abide with me	H. F. Lyte	Bennett
163	Come, my soul		Haydn
164	Come, thou almighty King	Chas. Wesley	Giardini
171	Come, ye thankful people	Henry Alford	G. J. Elvey
178	Dear Lord and Father	J. G. Whittier	F. C. Maker
169	Dennis	Doddridge	Nageli
179	Ein feste Burg		
186	Father in heaven	R. Kipling	Wm. Boyd
178	From Greenland's icy mountains	Bishop Heber	Lowell Mason
171	God, my King	Bishop Mant	J. B. Dykes
173	God of our fathers (The Recessional)	R. Kipling	J. H. Gower
176	Hark, the herald angels sing	Chas. Wesley	Mendelssohn
177	Holy, holy, holy	Bishop Heber	J. B. Dykes
169	How gentle God's commands	Doddridge	Nageli
166	In heavenly love abiding	Waring	J. B. Dykes
184	I thank thee, Lord	Robert Davis	John H. Grover
164	Italian hymn	Chas. Wesley	F. Giardini
170	Jerusalem the golden	Bernard of Cluny	G. F. LeJeune
139	Kingdoms and thrones	(Hamburg)	
168	Lead, kindly light	John Henry Newman	J. B. Dykes
160	Love divine	Chas. Wesley	Mozart
179	Mighty fortress, A	Martin Luther	Martin Luther
159	Morning hymn	Watts	Dykes
168	My opening eyes (Ward)		L. Mason
180	Nearer, my God, to Thee	Sarah F. Adams	Frank R. Rix
164	New every morning	John Keble	Webbe
162	Now thank we all	Chorale	J. Cruger
185	O God, beneath	Leonard Bacon	J. Hatton
149	Old hundredth		Franc
173	O little town of Bethlehem	Phillips Brooks	L. H. Redner
172	O mother dear, Jerusalem	Old MSS	S. A. Ward
159	Once more, my soul	Watts	Dykes
184	Our God, our help	Watts	Wm. Croft
166	O worship the King		Haydn
149	Praise God, from whom	Old hundredth	Franc
188	Recessional, The	R. Kipling	J. H. Gower
182	Rejoice, ye pure in heart	E. H. Plumtre	A. H. Messiter
184	St. Anne	Watts	Wm. Croft
165	These things shall be	John Addington Symonds	J. Hatton
163	To God on high	Chorale	Mendelssohn
189	Tranquil and peaceful	"Integer vitæ"	Flemming
167	Vesper hymn	Thomas Moore	Bortnianski
169	Ward (My opening eyes)		L. Mason
172	We plough the fields	Matthias Claudius	J. A. P. Schulz
179	When morning gilds the skies	German, tr.	J. Barnby
182	When the Lord of love	S. A. Brooke	G. W. Chadwick
176	While shepherds watched	N. Tate	R. S. Willis





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